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# MUSICAL REVIEW

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## A CHAT ABOUT MEYERBEER.

**M**EYERBEER would never tell anybody how old he was. The musical dictionaries give 1791, 1793, 1794 and 1796 as the date of his birth; 1794 is the correct one, at least the one chosen by his friendly biographers. This would make him 70 at the time of his death.

The composer himself invariably tried to make people believe he was younger by several years, and even Mr. Blaze de Bury could not worm the secret from him.

Had Meyerbeer devoted himself exclusively to the piano he would have been the rival of Liszt. His technique, touch and mastery of the instrument were phenomenal. Fortunately for music, he became a composer. Nurtured in Germany, with German ideas, half Weberized and wholly independent, young, ardent and wealthy, he went to Italy in time to witness the Napoleonic career of that rising and dominant genius, Rossini.

Weber and his old instructors were forgotten, and his soul was tangled in the *fiorituri* of "Tancredi." Without the slightest hesitation he became a Rossinian and lipped in Rossinianese. And good work this Italianized Teuton Jew produced. "L'Esule di Granata," "Emma di Resburgo," "Margarita d'Anjou," and "Il Crociato," the latter creating a furore. Then he hurried to Paris and after a few years' preparation conquered it in one night forever by his "Robert le Diable" which was rehearsed eighteen months! Meyerbeer's position as a composer is unique. Three schools combine to make him—Italian melody, German orchestration and French art and *mise en scene*. This Trinity is Meyerbeer. His admiration for Rossini was unquestionably sincere and Rossini, late in life, loved him (if Rossini ever could love anybody.) He fainted when he heard of his death in 1864, and the unkind things he said about him were chiefly inventions of witty French reporters. The following story is authenticated however.

One night Rossini was listening to "Robert" and turning to Meyerbeer he said, "If you ever compose anything finer than this I'll dance on my head."

"Very well," replied Meyerbeer, "you had better begin practising, because I have just finished the 4th act of the 'Huguenots.'"

"L'Africaine" was begun in 1838, and the chorus of Priests, in Act I., dates from that period. For years Meyerbeer postponed its production until he grew old. Finally he declared himself satisfied with Marie Sax, Faure and Naudin, and rehearsals began. He died one year before the first performance, and the venerable Fétis took charge of the opera, and made the necessary cuts, otherwise "L'Africaine" would have lasted eight hours.

I was present at the first performance, and can never forget the wild enthusiasm of the finest audience ever assembled in Rue Lepelletier, when the marvellous introduction to the fifth act began.

The whole house rose. Had Meyerbeer lived we certainly would have had a different rendering of "L'Africaine," especially in the last act.

He was always open to advice and suggestions, and received them not only from his friend the tenor Nourrit (who forced him to write the great duo in the fourth act of the "Huguenots"), but from any *claqueur* or stage carpenter.

He took his time too to write his scores.

When Donizetti first began to show symptoms of the fell spinal malady which killed him in his prime, he said to a friend:

"I composed nine operas in five acts each last week. When Meyerbeer, who takes twenty years to write twenty bars, hears of that he will be astounded." Thirteen years divide "Huguenots"

and "Le Prophète," but when Meyerbeer invaded the Opera Comique he produced more rapidly, the "North Star" dating from 1854, and "Dinorah" 1859. The "North Star," however, was only the amplification of his "Feldlager in Schlesien" and his "Vielka," written for Jenny Lind, the greatest of all his *Alices* in "Robert." One of his biographers declares that the *motif* of the famous "Shadow Song" in Dinorah was heard by Meyerbeer at Ems, sung by a young peasant girl. He noted it down and tried in vain to find out where she had learned it. She told him her mother knew, and Meyerbeer called on the dame, but she in turn informed that her grandmother used to whistle it!

When Rossini heard the first bars of this fascinating melody hummed, he immediately finished the melodic phrase, although he had never heard it.

The sly old fox knew how his friend Meyerbeer would treat the second phrase. Meyerbeer detested Halévy's music and was jealous of the success of the "Jewess," but he appreciated Bellini and Donizetti.

When asked if he thought his operas would live, he said: "I hope so; and if they live as long as 'Somnambula' and 'Lucia' will live, I shall be satisfied."

He owed a great deal to his mother, a noble woman. During the last rehearsals of "Robert le Diable" he received a letter from her marked, "To be opened after the first performance of 'Robert.'" As soon as the curtain fell on his triumph he opened it and read the Biblical benediction:

"God bless and guard thee; may he gaze upon thee, and give thee peace."

Meyerbeer kept it as a memento until he died.

Meyerbeer worked ten hours a day, and followed the literary movement of Europe with the closest attention. Blaze de Bury, in his souvenir, tells us he was ever on the *qui vive* for good plays and novels. He left an opera called "The Youth of Goethe," which M. De Bury has *seen*, finished in three acts. It is in Berlin now, and according to his last wishes will remain for thirty years after his death unpublished. Amateurs must wait until 1894.—F. S. SALTUS.

## THE DANISH HORN.

**I**N the Royal Museum of Copenhagen there is, and has been for more than 275 years, a golden trumpet, known throughout Denmark as the "Danish horn," with engraved emblems, comprising the symbol of purity, the triple lily. Its weight is 102 ounces and it measures two feet and nine inches in length. This horn is said to be a genuine trumpet of Zion. The surrounding circumstances strongly sustain the position, and up to the present time there has been not the slightest scientific doubt as to the genuineness of the relic. The lily, as a symbol of purity, was generally carried in the right hand by the vestal virgins of the Temple; it also forms the emblem on the "shekel," the Jewish coin. There are also discernible the muffled remains of what has the appearance of pomegranates, and traces of an inscription which, as far as it can be made out, is engraved in that kind of Hebrew characters known as the Samaritan text. The emblems and inscription may be easily accounted for, and accepted for the meaning of the word "Jehovah."

The trumpet was discovered by a farmer's daughter, partly concealed in the ground, in 1630, in the diocese of Rypen, Jutland. As to how it found its way from Palestine to Denmark can only be conjectured at. It is accepted as a fact that the relic at one time was one of the instruments anciently

used in Solomon's Temple. Certain ornaments, and especially the beautiful engraving near the opening of the large end of the instrument, forming a turreted border around its edge, are the most convincing proofs for this position. When Titus Vespasianus, the youthful Roman general, subjugated Judea and destroyed its Temple, he took the renowned tables, the seven-branch candlestick, the "Sacred Books," and the trumpets to Rome, where they were, with other trophies of victory, carried in procession through the city in honor of the conqueror. Upon the arch of Titus these things were sculptured and may be seen in Rome in a fair state of preservation to-day. The "Sacred Books" the victor presented to Josephus Flavius, the Jewish historian. Afterward, when Titus became Emperor of Rome, the instruments and "tables of shrew bread," by decree of the Senate and Council of Rome, were placed in the great temple of Jupiter. Between the fourth and sixth centuries Rome was overrun by hordes of Northern barbarians. The city was taken, religion for the time dethroned, and temples, regardless of the sanctity, sacred or historical, were sacrilegiously plundered. After their retreat from Rome the Vandals carried off with them the spoils they had seized in the temples.

This trumpet of gold, which corresponds in every particular with the trumpets sculptured upon the "Arch of Titus," was doubtless carried to the North with the other plunder and in turn lost by the conquerors of Rome, who had taken it from the conquerors of the Jews.

Another illustration of the old adage that "History repeats itself."

How deeply has not "The Wanderer" affected thousands! Perhaps never so much as when at a London concert, during the brilliantly musical decade of '40 to '50, a very insignificant looking singer stepped up on the platform, and without introduction of any kind, prepared to give a song at the end of the concert. No one knew him and no one had heard of him in the audience; neither his name nor song were in the program. Many people got up to leave the hall, it was at the Hanover Square Rooms, when a few notes arrested them; some sat down again, and others returned from the outer passage, and silence fell upon all. The song was Schubert's "Wanderer," and when that insignificant singer had done—when the last note had sounded and the glorious, deep bass voice of the artist had died away—a storm of applause shook the hall. Never had Schubert's "Wanderer" so affected an audience, and never had its fine strains so entered the souls of those who heard it. The unknown singer was Staudigl, the greatest German basso of his time, and it was through "The Wanderer" that he had his first ovation in London.

"REMEMBERING," says Professor Banister, "Bacon's saying 'that studies serve for delight,' I reiterate that the capacity for appreciative enjoyment of music is greatly enlarged by such a study as that which we have been considering. Walter Savage Landor says: 'Good poetry, like good music, pleases most people; but the ignorant and inexperienced lose half its pleasures, the invidious lose them all. What a paradise lost is here!' The inexpert in music may be considered as those who have never in any way tried to do it, i. e., to construct or to study construction. Such persons, in listening to music, are somewhat like those spoken of by the same writer, who 'walk over the earth and are ignorant not only what minerals lie beneath, but what herbs and foliage they are treading.'"

"A little while ago I was in the close of a beautiful cathedral, which I had, like others, admired for its general features. But while I was resting on a stone, some men in common garb sauntering past, stopped, and began pointing out to one another the minute carvings in stone over one of the porches, being evidently amazed at its beautiful detail. I at once discerned that they were craftsmen, who were so much better able than I to appreciate the design, the patience, the labor, the skill manifest in the wrought work. And though with mere natural perception of beauty, one may enjoy sweet melody harmoniously set, and may sometimes almost incline to say to a contrapuntist, as Emerson makes an ordinary nature-lover say to the botanist:

Go thou to thy learned task,  
I stay with the flowers of spring;  
Do thou of the ages ask  
What one the hours will bring.

Yet, after all, there is immense enjoyment in being in the cunning secret of how the musical composer goes to work to produce a complete and beautiful whole."



# Kunkel's Musical Review

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## "ONLY A BALLAD."

TO be able to sing "only a ballad" seems to be considered a very easy thing by the majority of amateurs, and yet to sing a ballad well is more difficult, that is to say, demands a greater variety of talents than to sing a florid operatic *aria* in good style. The latter is almost entirely a matter of vocalization; the former demands, in the first place, a correct declamation of the text. This implies, first of all, a study and understanding of the words of the song, the grasping of their inner meaning and emotional contents, in other words, such a preparation as an elocutionist would make if he were about to recite the poem in public, and, of course, includes that rarest of accomplishments, correctness and distinctness of articulation—without which ballad singing is an abomination. Then, ballad singing makes severe demands upon the voice, in the way not of agility, but of correct formation and emission of tone, including the skillful varying of tone to suit the varying emotions called forth by a correct rendering of the text. There can be no concealment of bad tone by vocal fireworks or mere rapid execution of more or less musical *floriture*, every note, every syllable stands out, as if it were the only one, and the singer has not sung four bars before the connoisseur has rated his work. But this is not all: to elocutionary understanding and correct vocalization, must be superadded musical intelligence, that indescribable, but ever-felt something, which distinguishes the musician from the mere music-maker. Without this, how shall the singer know how to bend the time of a phrase so as to fit the sentiment of the text and yet to do it as not to disturb the uniformity, the unity of the music? This is what is meant by correctness and elegance of phrasing; and if artistic phrasing is difficult in instrumental works, where the musical element alone is to be considered, and in opera where, at times, mere declamation, and, at others, mere vocalization occupy so much space, how much more difficult is it in what we so carelessly refer to as "only a ballad!" Indeed, only great artists can hope to sing ballads just as they should be sung.

The practical application of these observations is the suggestion to those who sing in public now and then, that if they have not spent many hours in serious study and practice of their ballads, they had better do so before they again inflict them upon the public, for to sing a ballad well is, we repeat it, indeed a difficult thing. Another practical suggestion is that, if a ballad demands so much study for its acceptable interpretation, it behooves the singer to so select his songs that he will not spend valuable time upon the study of mere trash. There is no dearth of good songs, and there is, therefore, no excuse for the using of poor ones.

## ARTISTIC ATMOSPHERES.



WHAT political institutions are most favorable to the development of art, is a question upon which there has been, and doubtless will be for many years yet, considerable divergence of opinion. Those who favor monarchical institutions point to the undeniable fact that monarchies support the arts with subsidies, prizes, etc., far more than republics. Those who prefer democratic government urge that freedom of development is as necessary to the growth of art as to the growth of a tree; that the vigorous independence begotten by the self-reliance imposed upon the artist by free institutions, will make of him a more earnest worker in the field of art. We, as our readers know, incline to the latter belief. The question might approach solution if an appeal to history threw any clear light upon the subject, but the candid disputant must admit, whatever side he takes, that historical evidence sustains one view about as much as the other. Art has both flourished and failed under the most antipodal political systems. It was under the rule of priest and despot, in the midst of the degradation and slavery of the people, that Egyptian art erected the pyramids, obelisks and sphynxes which remain to-day the wonder of the world. The glories of Grecian sculpture and architecture were the product of a fickle democracy. Rome, whether republican or imperial, too much engaged with wars and conquests, had really no art of its own and but few art-works, save those it had got through the pillage of Greek art-treasures. Venetian art had its heyday under what, though called a republic or an elective monarchy, was in effect an oligarchy. The art of Europe in the eighteenth century seemed to be but little affected by the crumbling of old forms of government or the rising from their ruins of new political systems. Switzerland never has had any great art to speak of, nor, so far, has Russia. The French republic is more prolific of worthy art-works than was its immediate predecessor, the third empire, but the republic has kept up the system of subventions, etc., inaugurated by monarchical power.

It would seem, therefore, that forms of government have but little to do with the existence or development of the art-feeling. Art, after all, is only the expression of the beautiful, and it seems quite clear that the sentiment of the beautiful is quite independent of political faith. And yet it cannot be denied that the artist's work must be largely affected by his ideals, and that ideals are necessarily affected by beliefs and surroundings. The massive art of Egypt accorded well with its despotic ideas of government, while that of Athens breathes the air of freedom and sunshine. And so down the ages, the ideal reflects more or less definitely the real, and art expresses, in part at least, the mood of the people among whom the artist lives. This being so, it is probable that the adherents of the conflicting views we have referred to, would find themselves in conflict as to what is worthy art, as it might be found that one form of government was favorable to one form of art, another to another, and each would prefer that form that tallied with his own political tastes or views.

As for us, we believe that free institutions are best for everything, hence best for art. Even if this were not so, however, the brief historical retrospect we have just taken, shows nothing against the possibility of the development of art under free institutions, but rather the contrary, and there is therefore no occasion of complaint upon the part of our artists of all grades on that ground. More work and less talk, more self-reliance and less whining, more real talent and less pretense—these are the things the arts need in this country.



THE *Toronto Musical Journal*, under the title of "Anglophobia," comes to the rescue of England as against our editorial on "French Economy and English Self-Complacency," published in the September issue of the REVIEW. The *Journal* suggests that we furbish up the plates of some "Dirge on the Downfall of the Roman Empire" and include them in Kunkel's Editions as a "Funeral March on the Death of Britannia" by, say, Eingrosser Thor." While it may not seem modest in the editor of the *Toronto Musical Journal* to suggest himself as the author of Britannia's funeral march, still we recognize the fact that the ardent patriotism and loyalty of editor Thor, of the *Journal*, proven by his advice to his fellow-townsmen to celebrate the Queen's jubilee, a few months ago, "because it would pay" (By the way, did it?) fit him eminently for the task. We should, however, prefer, as more appropriate to the occasion and more in keeping with the sentiment of the American people upon the subject, a caprice on "The Tune the Old Cow died on," introducing an Irish jig or two and a French-Canadian *chanson*.



N the death of Mme. Jenny Lind Goldschmidt, the world has recently lost a good woman, and but little else. For many years she had been but a reminiscence for the older people among us, but a legend for the rising generation. Théophile Gautier somewhere calls attention, in his own graphic style, to the peculiarity of our recollection of the human voice—how well we recognize it when we hear it, how utterly impossible it is to recall it in the absence of its possessor. And it is so. We remember clearly enough the impression produced by a great singer, but we are not only unable to reproduce his or her voice, but even to think it clearly. To this is doubtless due the ephemeral character of fame based upon great talents, or even genius, for singing. There were great singers, in the last century—how many of our readers could mention even the names of half a dozen? The works of a painter, a sculptor, a composer or a poet live after him—that of the musical interpreter vanishes into thin air even as it is being produced, leaving behind but a more or less definite, pleasurable impression.

Creative artists frequently complain that the mere interpreter receives more applause and more pay than they. Is there not in what we have said above the suggestion of a law of compensation? The stars of heaven might envy the attention bestowed upon a sky-rocket. The rocket must be admired, if at all, while it lasts, and hence claims our whole attention for a moment. The star remains forever, and hence we take our time to study and admire it. The star is a star, however, and the rocket is only a rocket. Händel remains, and Cuzoni, the soprano idol of London in his day, would be quite forgotten but for the familiar anecdote of the irascible Händel's seizing her to pitch her out of the window for insisting, after the manner of *prime donne soprani* of all ages, upon singing one of his *arie* her way and not his.

Will Edison's new phonograph change all this? We fear the capabilities of the instrument have been overstated. If not, the voices of great singers can be repeated *ad infinitum*, and vocal artists will be put upon somewhat the same level as others as to the permanency of their work. They will, however, be perforce brought down to the same level of compensation as others. When, by turning a crank in our parlor, we can have the voice of Patti sing us an operatic air, or that of Nilsson a ballad, we shall perhaps hardly care to invest more than a dime to hear Emma Abbott attempt the same things, or more than, say, half a dollar to hear the living Patti and Nilsson themselves.

After all, therefore, things are possibly not quite so much "out of joint" as disgruntled authors and composers believe, or at least pretend to believe.

## DRAWING-ROOM BALLADS.

THE British ballad is less distinguished for the accuracy of its grammar than for the beauty of its sentiments.

This is a remark applicable alike to the modern drawing-room ballad—which is generally an inchoate jumble of kisses and blue eyes, adjectives and lovers' pleadings chucked together anyhow—and to what may be called the British ballad proper; for the drawing-room ballad is not a ballad, but a spiritless, storyless fragment of unconnected sentiment, a mere musical episode, which starts in the middle of a romantic attachment and winds up at about the same spot.

It tells us nothing of the antecedents of its characters, and rarely introduces them properly, or describes their personal appearance.

Its heroines are often alluded to as merely "she" or "thou," and it is sometimes a matter of very great difficulty to tell even the sex of the supposed singer, who may be a maiden sighing after her lover, a mother bewailing her child, or an injured husband with quite enough evidence to go before a jury.

An ordinary listener, who is unskilled in the jargon of the song-writers, is generally left doubtful, on the conclusion of the performance, as to what precisely the speaking party in the song is driving at, and whether he, or she, wants a burial certificate, or a wedding ring, or a judicial separation.

The drawing-room ballad is a weakling that cannot stand alone, but must needs have the piano to lean on. Without the piano it would fall, and fall very flat indeed; with the piano, and aided by a little judicious indistinctness on the part of the singer, it contrives to stumble through its three verses without being generally detected as an impostor.—*London Globe.*

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## IMPROPER USE OF THE VOICE.

IMPROPER methods of using the voice lead to certain affections of the throat, the chief one of which is popularly known as *clergyman's sore throat*, though by no means confined to members of the clerical profession. It occurs in all classes of persons who strain the voice or misuse it. It consists in a congestion of the mucous membrane and muscles of the throat, with enlargements of many of the minute glands which secrete the lubricating fluid that keeps the surface of the throat moist and pliable. These enlarged glands are visible in the form of prominent groups of projections, varying from the bulk of pin-heads to that of small peas or beans, irregularly distributed upon the surface of the mucous membrane. The mouths by which these glands discharge their lubricating material being choked up by swelling, that material becomes pent up in them and unable to escape, and thus accumulates in the glands and distends them. Now the congestion above alluded to, which is the first step in the entire process, is produced in the following manner:—The muscles of the throat, which should be more or less at rest during the use of the voice, are absolutely put into continuous constrained action in improper methods of speaking, as is evinced by uncomfortable sensations during protracted or impassioned speaking, or shortly after it. In the same manner as physical consciousness of the possession of a stomach, or of a tooth, or of a toe, for example, is evidence that something is wrong for the time with the stomach, the tooth, or the toe, so physical consciousness of the possession of a throat during speaking, or shortly afterward, is evidence that something is wrong with the throat. The strain upon the muscles, and the sense of uneasiness following, are cause and effect; both of which may be avoided by proper use of the organs of voice and of speech. In civilized communities, conventional or affected methods of doing things of various kinds are employed by many people instead of natural methods, for various reasons, such as the desire to impress others with a sense of individual importance or originality; and these methods are copied or imitated by others. Hence, erroneous and affected methods of speaking become widespread.

To appreciate this point in the subject before us, it will be advisable to consider the factors of natural voice and speech; and then the injurious effects of departures from it can be properly estimated.

The first point to consider is that of respiration. This important function must not be interfered with during speech, and should be so managed as to be performed naturally or without conscious effort. It is painful to see the labored phases of inspiration, or taking breath, which are exhibited by many female vocalists, whose manner of dress makes it more conspicuous; and still more painful to witness it in a preacher, whose dress and surplice, even, do not hide it from the observation of his auditors.



Fig. I.—Abdominal, Diaphragmatic or Natural Type of Respiration.

(The figure has been reduced from a photograph.) The dotted transverse lines represent the positions of the diaphragm; the heavier one, its position after expiration; the lighter one, in inspiration.

It is well known that the thorax or chest expands somewhat in inspiration, or taking breath in, and contracts again in expiration, or giving breath out. Now, a little observation will show that in ordinary tranquil inspiration the soft parts below the chest become bulged forward, in consequence of the descent of the diaphragm, a soft partition between the chest and the abdomen. In addition to this, the ribs at the lower portion of the chest expand slightly, but the upper ribs remain practically undisturbed. This is what is termed the abdominal or diaphragmatic type of respiration (Fig. I.), because the abdomen and the diaphragm are the principal factors of the process. As the abdomen expands, the diaphragm becomes depressed, increasing the capacity of the chest vertically, and the air passes readily into the expanded lungs. In females, the ribs participate more freely in the expansion of the chest than in men, the upper ribs particularly. If a deep inspiration is favored by a voluntary continuance of the action of the abdomen and diaphragm, it is found that the action of the ribs becomes augmented, and that the entire series of ribs enters into the movement progressively from below upwards, still further increasing the capacity of the chest, and thus drawing a larger amount of air into it. This is what is termed the lateral, costal, or rib type of respiration. If a still further effort be made to draw air into the chest, or fill the lungs to their utmost capacity, the collar-bones rise after the ribs have all become expanded, and the upper portion of the breast-bone rises. (Fig. II.) This is the clavicular or collar-bone type of respiration. Indeed, if the effort is pushed to its uttermost, then the bones of the spinal column, and, as a matter of course, the skull on top of it, rise also, so as to increase the capacity of the chest to its extreme limit, while at the same time the abdominal wall sinks inward towards the spinal column. If the inspiration begins with the elevation of the clavicle, and the distention of the upper ribs, the retraction of the abdomen is quite marked. The contrast between the outlines of deep abdominal respiration and deep clavicular respiration, in the male subject, is well shown in Fig. III. The forced abdominal inspiration can be maintained for the requisite number of seconds, with comparatively little effort, and utilizes the entire volume of air in the lungs, upon vocal organs in a natural position; while the forced clavicular type requires considerable effort for its maintenance, and utilizes only the upper portion of the volume of air upon vocal organs in a constrained position. The best efforts of elocution and singing are produced from a full chest of air inspired according to the natural or abdominal type. Now, the trouble with many public speakers and singers is, that, under a mistaken conviction that it is important to fill the lungs as much as possible at the commencement of a sentence or phrase, they



Fig. II.—Clavicular Type of Respiration, succeeding Abdominal and Costal Types in Succession. A forced and unnatural type.

portion of the breast-bone rises. (Fig. II.) This is the clavicular or collar-bone type of respiration. Indeed, if the effort is pushed to its uttermost, then the bones of the spinal column, and, as a matter of course, the skull on top of it, rise also, so as to increase the capacity of the chest to its extreme limit, while at the same time the abdominal wall sinks inward towards the spinal column. If the inspiration begins with the elevation of the clavicle, and the distention of the upper ribs, the retraction of the abdomen is quite marked. The contrast between the outlines of deep abdominal respiration and deep clavicular respiration, in the male subject, is well shown in Fig. III. The forced abdominal inspiration can be maintained for the requisite number of seconds, with comparatively little effort, and utilizes the entire volume of air in the lungs, upon vocal organs in a natural position; while the forced clavicular type requires considerable effort for its maintenance, and utilizes only the upper portion of the volume of air upon vocal organs in a constrained position. The best efforts of elocution and singing are produced from a full chest of air inspired according to the natural or abdominal type. Now, the trouble with many public speakers and singers is, that, under a mistaken conviction that it is important to fill the lungs as much as possible at the commencement of a sentence or phrase, they



Fig. III.—Diagram of deep Abdominal and of deep Clavicular Respiration contrasted.

(The heavy dotted outline exhibits the abdominal type, and the light dotted outline the clavicular type.)

The best efforts of elocution and singing are produced from a full chest of air inspired according to the natural or abdominal type. Now, the trouble with many public speakers and singers is, that, under a mistaken conviction that it is important to fill the lungs as much as possible at the commencement of a sentence or phrase, they

habitually adopt the clavicular type of respiration instead of the abdominal type, which is the natural one for ordinary use, to be supplemented by the costal and clavicular types only upon rare occasions for momentary use in the production of certain effects, or under the influence of certain emotions. The consequence of this vicious mode of respiration is that, by a powerful muscular effort of the auxiliary muscles of respiration, the thorax becomes fixed in a constrained position, and likewise the organ of the voice itself; and the muscles of the throat, which should be in a relaxed condition, become more or less fixed also; so that additional muscular effort is requisite to produce the necessary vocal sounds. This is not only fatiguing to the individual, but it produces a constrained voice, disagreeable to the ear of a cultivated hearer; while the effort necessary to keep speaking, diverts the powers of the speaker from gliding into many natural embellishments germane to the occasion or to the subject.

Another effect of taking too deep and strained an inspiration, is that some of the breath is often given out again before the voice is produced, and thus absolutely rendered ineffective. The voice is produced only during an expiration, and every particle of expired air should be utilized, in order to accomplish the best effect with least effort. But if a strained inspiration has been made, there is either a painful stop before speaking, or else some of the air is allowed to escape, to relieve the uncomfortable sensation in the chest, before the vocal muscles can be brought into proper position. In this manner, the whole of the air painfully inspired is not used after all. The escape of air without utilization in voice renders frequent inspirations necessary, and thus the pernicious process is repeated.

In addition to this, the constrained position of the vocal organs prevents due play of the muscles of the vocal bands, alters their physical relation to the impact of the escaping currents of expired air, and thus enfeebles the natural tone of the voice, and renders it less sonorous and less susceptible of modulations. In consequence of this, the sounds are proportionately weak, shrill, and monotonous. In taking breath, then, during exercise of the voice, the habit should be cultivated of breathing by the abdominal method instead of elevating the upper ribs, collar-bone, and breast-bone. This supplemental method will follow the other naturally, and without visible effort, when required in the emotion of a special and appropriate occasion.

In public speaking and in singing, it is requisite that a supply of breath be taken in, rather quickly, at certain intervals, determined either by the character of the passage or the nature of the effect to be executed; and that this supply be husbanded by controlling the expiration in such a manner that the breath shall be allowed to escape from the chest as slowly as is compatible with efficient utterance. Inspirations, therefore, have to be taken at regular intervals, varying with the sense of the passage, phrase, or sentence; and consequently no special rules can be given, applicable to all occasions. All attempts to formulate such rules have been failures. It is proper, however, to take an inspiration quietly, at every convenient pause in utterance, and to utilize every portion of the expiration following, in the production of sound. The voice should begin at the very instant of expiration,—at the very moment of impact of the air against the vocal bands; but the expiration should not be prolonged unnecessarily, for that will deprive the sounds of due volume and fullness towards the close of the expiratory effort. Care should be exercised not to take breath too often. This produces a disagreeable effect. Practice is the only criterion in this respect, and, to be most effective, the practice should be at first under the supervision of a competent critic or instructor.

In order that respiration be properly performed during vocal exercise, it is essential that there should be no constriction at the waist. The waistcoat of the male and the corset of the female should be sufficiently loose to permit of free abdominal respiration. Close-fitting or tight corsets, therefore, interfere mechanically with efficient respiration, and impair the vocal powers correspondingly.

An easy position of the body should be assumed during public use of the voice or during vocal practice. The erect position is the best, with the book, manuscript or score at an easy reading distance, at about the level of the neck or chin, so that the head need not be depressed, and thus interfere with easy utterance and intonation. The body must not be turned too much to the right or left of the middle line, as that prevents distinct hearing by the audience at the opposite side of the room. There is



hardly any public hall which permits equal facility of hearing in every part of it. It is proper, therefore, to address the central portion of the audience; by which plan, those at the two sides are placed under equal advantages. Addresses first to one side of the room and then to the other deprive those at each side, successively, of the remarks which are being made to the people at the opposite side of the house.—From "Throat and Voice," by J. SOLIS COHEN.

#### GEORGE ALEXANDER MACFARREN.

**M**E abridge from the *London Musical Standard* the following sketch, by Mr. T. L. Southgate, of the life and labors of that deserving apostle of English music, the late George Alexander Macfarren:

Although too early to assign accurately to Macfarren his precise position in the history of the music-art of this country, we may yet recount the chief particulars of his career, and dwell briefly on the truly remarkable character of the deceased. The son of George Macfarren, a theatrical manager and play-writer, the future musician was born in London, March 2nd, 1813. His predilection for music was soon apparent. At the age of fourteen he became a pupil of Charles Lucas, a sound theorist and accomplished violoncello player. Two years later he entered the Royal Academy, where he made harmony his chief, and the trombone his second, study. That he made good progress in his studies, and exhibited distinct ability, is evidenced by his appointment, at the early age of twenty-one, to a professorship in the Institution with which he was so intimately connected up to the last. His first work seems to have been a Symphony in F minor, written for the Society of British Musicians; this was shortly followed by the "Chevy Chase" overture, a spirited and effective prelude, still heard in our concert rooms, and, like some other of his works, occasionally played at the Leipsic Gewandhaus concerts. In 1838, Macfarren set his father's libretto, "The Devil's Opera," to music; the work was given with success at the Lyceum, and was the precursor of several other works of a similar character given at various fitful attempts to run English opera at our London theatres. Only the titles of these can be quoted here—"Don Quixote," "Charles II.," "Robin Hood," "Freya's Gift," "Jessy Lea," "She Stoops to Conquer," "The Soldier's Legacy," and "Helvellyn;" yet other operas remain unheard and unpublished. Although Macfarren's music is manifestly English in tone, he was not so richly endowed with the gift of easy, flowing melody, such as fell to the lot of Bishop, Balfe, and Wallace. Compared to the operas of Italian writers, his works are rough, and lack a certain dramatic fire and passion. Nevertheless, they are so naturally laid out, admirably constructed, and so picturesquely scored, that from an artistic point of view they are vastly superior to the number of flimsy mediocrities that in times past have been fashionable and applauded to the echo. Commencing with "An Emblematical Tribute on the Queen's Marriage" (1840), Macfarren wrote a long series of cantatas. Several of these are deservedly still heard in our concert rooms. His fine cantata, "Lenora," and his beautiful and original cantata, "May Day," are especial favorites of our Choral Societies. These, and "The Lady of the Lake," are probably beyond the change of fashion. They seem likely to survive and enlist fresh admirers of that branch of the art in which English musicians are admittedly pre-eminent.

Besides the above-mentioned works, Macfarren entered into the realms of absolute music; he produced no fewer than seven symphonies, several concert overtures, string quartets and a quintet, a concerto for violin and orchestra; and sonatas for the pianoforte, and also in combination with other instruments. He harmonized the airs in Chappell's "Popular Music of the Olden Time," bringing with much success his extensive knowledge of old music to bear on the task. For the Church he wrote a full Cathedral Service, a number of anthems, introits, hymn tunes and chants. His part songs, ballads, and other vocal pieces, number many score. Several of these are gems, perfect as to form, and replete with grace and artistic feeling. Macfarren had a lofty estimate of the dignity of music. He never wrote a line for the sake of mere popularity.

Macfarren was indeed an apostle of hard work; his activity and vigor of mind were extraordinary. His eyes became impaired at an early period of his life, and his subsequent affliction of blindness

seemed to those who knew him, and watched his career, to be no affliction at all. To his secretaries he dictated his works, and his indomitable energy caused him to accomplish more than half-a-dozen ordinary men blessed with eyesight. He wrote the lives of musicians for the "Imperial Dictionary of Universal Biography," and contributed the articles on music to the "Encyclopædia Britannica." He supplied several articles for Sir George Grove's "Musical Dictionary," and wrote hundreds of essays and articles for magazines and musical newspapers. He edited various works for the "Musical Antiquarian Society"; he was some time secretary of the "Handel Society," and was responsible for several of their issues of the great master's works. He wrote the oratorio handbooks for the defunct Sacred Harmonic Society, and his analytical programmes of the Philharmonic Concerts were remarkable for the critical powers, happiness of expression, and poetical suggestiveness which they displayed. His "Rudiments of Harmony" (1860), "Six Lectures on Harmony," 1867, "Counterpoint," and "Musical Sentences," are text-books of great value to all earnest students of the art. This bare recital of his multifarious achievements will show that Macfarren's genius compassed and covered every portion of the field of music. It was no wonder, then, that on the death of Sir Sterndale Bennett, in 1875, both our professors and amateurs of music universally designated Bennett's old fellow-student and friend as his successor. And a good and worthy follower to that gifted musician Macfarren has proved himself.

In 1883, in company with Sir Arthur Sullivan and Sir George Grove, he received the honor of knighthood. Although Dr. Macfarren was essentially a conservative in music, he was precisely of an opposite opinion in political matters. Without making any parade of his feelings, he really despised titles and such marks of distinction, holding that a man's value is known by his works, and by them alone. This probably was the natural result of his sturdy independence. One remarkable outcome of this feeling was the vigor with which he frequently denounced the Hanoverian family for their marked indifference to English music and musicians for a hundred years past. He held that the Royal patronizing of the foreigners had stopped progress, broken the continuity of our English school of music, and thus had prevented us from occupying in Europe our just position as to the art.

In 1873, Macfarren made an appearance in a new phase. He wrote for the Bristol Festival of that year his first oratorio, "St. John the Baptist." This was received with both astonishment and delight; so fresh in style, vigorous, melodious, picturesque, and yet scientifically constructed was this work, that it was widely supposed a fresh departure in oratorio form had taken place, and that we were about to witness a new link added to the lengthening chain of music, and that supplied by an English hand. Many thought Oratorio specially suited to the bent of Macfarren's genius, but the promise which this work gave has not been fulfilled. The subsequent oratorios he produced, "The Resurrection," "Joseph," "King David," were not equal to his first essay; "St. John the Baptist" remains his masterpiece.

In the death of Sir George Macfarren we have to mourn a composer, *litterateur*, and successful teacher, who had no thought for himself, but consecrated his great powers to the best and enduring interests of our beloved art. His untiring devotion to his multifarious duties leaves us a bright example of the command, "Whatsoever thy hand findeth to do, do it with thy might."

#### THE CRWTH: FATHER OF THE VIOLIN FAMILY.

**H**IS is the name of a Welsh musical instrument, doubtless of great antiquity. It is pronounced crotch, and the instrument itself is the first of which we have any record of being played with a bow. Hence, says Mr. James McCarroll, in the *American Art Journal*, we may fairly regard it as the true father of the violin family. In its earliest form, it appears to have consisted of a back and sound-board with strings, and holes for the hands to pass through. The only specimen now known to be in existence is in the South Kensington Museum. It is twenty-two inches in length, is nine and a-half inches in width, is two inches in depth, and has a finger-board ten and one-fourth inches long, with six strings.

As the bow is a comparatively modern device, the crwth, most likely, was played originally with a plectrum, after the manner of the stringed musical instruments of classic antiquity. When it fell un-

der the dominion of the bow, however, it fairly became the immediate ancestor of the whole violin family, and began to find form in the vielle, the rota, and the Rebec. These, in turn, underwent changes, such as were manifested in the viol with the five strings played upon the knee, the treble viol, also with five strings, and tuned five notes higher than the knee viol; the bass viol, with five strings, and at times with six, which is the same as the viol da gamba. The violone, which was the violoncello of former times, was placed on a pedestal when played, as was the accordio, which is the double bass of modern times, but with strings differently arranged. In addition to these, there was the viol d'amour with strings of wire passing through the bridge, and tuned in unison with those passing over it. The French are said to have reduced the viol and converted it into the violin of the present day. This, however, is still an open question. But as M. Fétis is of the belief that the French are entitled to the credit of this gigantic improvement, if not original creation, and as I have met no good argument to the contrary, I, of course, bow to the opinion of a critic so profound and learned.

I am not sufficiently versed in the history of the crwth to say of what wood it was usually composed. It may have been the "balsam fir" of your able correspondent, R. D. Hawly, who declares this to be "the real violin wood used by the old masters." I am glad to be enlightened on this latter point, as I had always been of the opinion that, after years of the most laborious tests and experiments, the Cremonese makers—Amati, Stradivarius, Guarnerius, etc.—the "old masters" settled down into the unalterable conviction that sycamore and Swiss pine were "the real violin wood." True, that in Brescia, where the earliest Italian violins were made, pear tree, lemon tree and ash were used, and that maple was sometimes used by the Cremonese makers; but I think I may venture to say that, after a time, the preference was given by the latter to sycamore and fine Swiss pine.

It is interesting to infer from an observation of your correspondent, or contributor, that Joseph Stainer, the great German maker, who was once the successful rival of Amati in the English and other markets, obtained, when in Cremona, the secret of Amati's varnish, and used it on his own somewhat unsightly models. That Stainer went to Italy to improve himself, is true, and that he benefited by his journey is also certain; but there does not appear to be any conclusive evidence that he had ever put himself under the instructions of Amati; and, this being the case, it is scarcely probable that there could be any absolute proof of his having possessed himself of a secret of such vast importance, and one which that whole school would have guarded with their very life-blood, so to speak. And, again, if Stainer had possessed himself of the secret, it would not have been lost to the world as long as it has been, else German thrift and speculation were very different at the time of his death to what they are at the present day.

Although the crwth may well be proud of many of its children and grandchildren, I question whether any one of the latter holds so absolutely distinguished a place in the world of art as that of a Stradivarius. Of course, an Amati or a Guarnerius stands in the first rank, also, and we have a fine example of the latter, once belonging to Paganini, guarded jealously in the Municipal Palace at Genoa; but, on the other hand, we have for the Stradivarius not only the soul-felt admiration of some of the greatest masters of the instrument, but find it the subject of the divine musings of Longfellow and Holmes, as well as of the powerful pen of George Eliot.

The violin has been of slow growth, and necessarily, for, obviously, its present state of utter perfection could only have been reached through ages of patient experiment and unwearied research. Of this, England's greatest statesman to-day—William Ewart Gladstone—was thoroughly aware when he stated that it cost, perhaps, more mental labor and a greater display of genius to produce a true Cremona than were expended in relation to the conception and perfecting of the locomotive. That, in a structural sense, it has reached the acme of perfection can scarcely admit of a doubt; while it is equally certain that it is the greatest one musical-instrument-power in existence, and the only true modern classic as an article of *virtu*.

MR. ERNST KNABE did not seem to have grown any thinner on the occasion of his last visit to St. Louis. And why should he? A flourishing business, honestly conducted, in other words, a comfortable bank account and a clear conscience are not usually conducive to great leanness. In the words of the Turkish salutation: "May his shadow never grow less!"

## EDOUARD REMENYI.

**S**HORTLY after the appearance of our last issue, the cable brought the news of the death, by drowning, in a shipwreck off the coast of Madagascar, of the famous Hungarian violinist, Remenyi. It was at first thought that the report might be groundless; it was even hinted that it was an advertising "dodge," merely. No other advices have reached us, however, and it seems pretty certain that the inspired Hungarian fiddler is no more. No one would assign the first rank as a violinist to Remenyi, nor indeed did he aspire to it. He was content to play for the masses, and he was most at home in music of a popular character. This has led many, we think, to underrate his ability, which, in its way, was really great. Remenyi, besides being a deserving artist, was a man of gentlemanly instincts, and numbered among his friends in this country not a few persons of eminence. His demise is one we sincerely regret. The picture we give on this page was an excellent likeness of him when we last saw him.

## HANDEL AND HIS MISINTERPRETERS.

**A**MERICAN musicians (whether native or adopted), with very few exceptions, now regard the claims of Handel as a composer entirely unworthy of consideration. Like children permitted to indulge in sweetmeats at their own sweet will, their appetites have become depraved; and they no longer have any appreciation for solid and wholesome food. Not that Wagnerian methods are attractive, but they so demoralize the intellect that the mind is no longer capable of appreciating the true in art.

Another reason for the present unpopularity of the old composer is the evident inability of resident conductors to grasp his meaning. The *tempi* are misconstrued; the manly and dignified style, with its broadly accented rhythm, which can only be described as Handelian, is entirely ignored; and modern tricky devices are freely introduced, to the utter perversion of the author's meaning. For instance, violent tonal contrasts are indulged in, and the massive closing cadences of a noble chorus often utterly spoiled by the use of a *rallentando* and *diminuendo*.

Handel was essentially a dramatic writer; and his *Recitatives*, if properly interpreted, are notable instances of his innate power to express every phase of emotion in the most graphic manner, through the medium of his art. But the automaton-like stolidity with which they are delivered, under the unyielding and monotonous beat of our modern conductors, effectually eliminates every atom of their significance. When remonstrated with on the subject, such directors invariably quote the modern German reading as their authority, and therefore consider the matter beyond argument. Now, although it is certainly true that Germany has produced nearly all of the most notable composers, it does not follow that this favored country enjoys an illimitable monopoly in everything appertaining to music.

As a matter of fact, although "Italian air" administered through the medium of the "ammonia-phone," may be most beneficial to vocalists, as its inventor informs us, there is nothing in the atmosphere of Germany that will convert an ordinary student into a musical genius, although the host of young Americans who flock over there for one or two years' study evidently think otherwise. Neither can it be assumed that the many German musicians who select America for a home are necessarily possessed of special ability by reason, merely, of their nationality.

Again, German "authority" is by no means to be accepted without question in every instance. Indeed, as far as Handel is concerned, it is entirely misleading. He was certainly of Teutonic birth; but, like Bach, Beethoven, Schubert, and many others, "his own received him not," and the greater part of his life was spent in England, where all his

oratorios and most of his operas were written, and produced under his own direction. It is not, therefore, surprising that in England his compositions are best understood and given in exact accordance with the composer's own ideas, as handed down by direct tradition.

In Germany, they are practically unknown; and it is a significant fact that the late Ferdinand Hiller, when he heard the *Messiah* given in London by the Sacred Harmonic Society, expressed his surprise at its manifold beauties, of which he had no previous notion, adding that, although he had frequently listened to its performance in Germany, this was the first occasion on which he had heard the work. The Handelian school is practically unique, and is but little understood in America or on the continent of Europe. Handel's method was to produce the most impressive and dramatic effect by the simplest possible means; and it can therefore easily be understood that the modern German



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school, which employs every possible adjunct, both legitimate and illegitimate, in the endeavor to produce startling results, is scarcely able to appreciate the inspired effort of George Frederick Handel.

In spite of the contumely heaped upon him by such artificial mannerists as Spohr and the present race of German "futurists," we may search in vain for a composer in their ranks who could produce such choruses as are contained in *Israel in Egypt*, to say nothing of numberless others of almost equal grandeur.

He may have been a mannerist, besides committing the sin of "repeating himself"; but what a magnificent manner was his! And, considering the marvelous rapidity with which he worked, and the prolific nature of his productions, it is, to say the least, unjust to accuse him of self-plagiarism.

If musical students would carefully study the works of Handel and his great prototype, Bach, in lieu of the pretentious and bewildering eccentricities of Wagner, they would soon realize the benefit of working on a solid foundation.—*Musical Herald*.

## ROSSINIANA.

**M**R. MICHOTTE, a former friend of Rossini, living in Brussels, is at work on an "Autobiography of Rossini," the second part of which has just been published in the *Fanfulla della Domenica*, of Rome. Rossini used to relate to Mr. Michotte, during long walks in the Bois de Boulogne, incidents of his life, and Mr. Michotte made regularly in the evening notes of these conversations, which are now placed before the public as the composer's "autobiography." In speaking of the rapidity with which he composed, Rossini once said: "The Barber of Seville" was the work of thirteen days. My other Italian operas took me rarely over a month to compose, 'Semiramide' thirty-three days. 'William Tell' cost me five months, a long time as it seemed to me. I composed that opera at Petit Bourg, in the villa of my friend Agnado. Those were gay times. I was then passionately devoted to angling, which accounts for certain irregularities in the execution of that work. Among other things, I remember having sketched in my mind the conspiracy scene one fine morning while sitting at the edge of a pond waiting for a bite. Suddenly I noticed that a large carp had snatched the rod from my hand, while I was full of Arnold and Gessler. I almost always worked standing before a desk, and never a piano near me. Good heavens, a piano! The proximity of this instrument is usually a scourge to composers, and especially to dramatic composers. I know more than one unfortunate being who became almost part and parcel of the piano. There was that poor boy Bellini, and then poor Meyerbeer, who literally spent three-quarters of his life before the piano. And yet he was teeming with ideas that came to him without an effort. But then it was an old habit with him, and he had begun as a virtuoso on the piano. He always mistrusted his inspirations until he had tried them a thousand times on the keyboard, all of which did not prevent him from accomplishing great things, although heaven knows at what a cost. Let malicious tongues that claim to know everything say what they like, Meyerbeer and I were very fond of each other. It was an unclouded, mutual love, with only one exception—the piano, with which I reproached him from the day that I made his acquaintance in Vienna. 'What shall I do?' he used to say. 'I need excitement; the piano tickles me.' I never succeeded in proving to him that he had genius enough to do without such tickling. It was like talking to the wall. He had ordered of Pleyel a small piano of only a few octaves, which he carried with him wherever he traveled. Thus my friend dragged through life a veritable instrument of torture after him, and thus he unconsciously nourished that spirit of mistrust toward his own creations. I say again and again: Beware of the piano. Composing with this instrument is a slow and fatiguing affair, enervating and dangerous."

**H**ARLES READE, who saw "Lohengrin" at Dresden, said: "Two or three of us had taken a front seat in a proscenium box. Suddenly a stranger took a seat behind us, and expressed himself in such sentences as 'Ach Himmel! Sehr gut! Ach schlecht, sehr schlecht!' and many other gutturals of the same sort, clapping his hands meanwhile and stamping like a demented creature until he became absolutely intolerable. As soon as the first act was over, I sought the usher, requesting him to have the apparent lunatic removed. But I can never hope to give you the gestures or expression with which he replied, 'Ach, das ist Herr Wagner!'"

**DOMESTIC**—"What will I get for breakfast? There isn't a bit of bread in the house."  
Mrs. Youngwife—"Dear, dear! This is bad. I suppose you had better have toast."



## THE LAST OF JACQUES OFFENBACH.

*IC transit gloria mundi!* Madame Offenbach, the widow of the immortal Jacques, says *Music and Drama*, died a few months ago in Paris. She will long be gratefully remembered by the poor of Paris, to whom she was a true friend. She left no children, and the goods and chattels, once belonging to her and her husband, were recently sold in the Hotel Drouot. A Paris letter gives an interesting account of the rather melancholy affair:

"There were fewer persons present than had been expected, but the artistic odds and ends were speedily disposed of. I saw a beautiful little bijou of a violin, enameled, go for £23. A curious ornament in porcelain, consisting of a group of children in Oriental costumes, all playing some musical instrument, was knocked down for £8, or thereabout. Among the other objects, was a figure of Euterpe in bronze, given to Offenbach by the Emperor Napoleon III. in 1856; a portrait of Rossini, with autograph; an organ in carved oak, several pianos, a broken violoncello, pictures by Detaille, Vibert, and others; and a laurel wreath, which was presented to the composer by the company of the Gaité Theatre when Offenbach was manager of that establishment. The sale was a sad one, and it evoked many memories of the most popular composer of his day. Offenbach made a great deal of money, and he spent it as freely as he earned it. He was appointed conductor of the orchestra at the Théâtre Français—a sinecure if ever there was one—and one evening when the musicians happened to be wanted their chef had taken them to play a waltz in the salon of a reigning beauty who had asked him as a special favor to gratify her whim in that manner. The escapade met with a rebuke from the manager of the Français, but it did not prevent Offenbach from receiving his salary as chef d'orchestre of the leading theatre six months after he had left it to take over the Bouffes. Offenbach was in the habit of spending his holidays at Ems, where he met Meyerbeer. He was the only person with whom the composer of the 'Prophet' condescended to speak, for in order to keep away the crowds of people who wanted to talk with him during his walks, Meyerbeer placed a respirator on his mouth and pretended that his voice was gone. When the lively little Offenbach, however, came near, Meyerbeer lifted up his respirator and talked like a Frenchman. The memoirs of Offenbach, had they been written, would have been a mine of interesting details concerning the statesmen, the musicians and the *littérateurs* of the Empire, as well as the authentic history of those operettas which have attracted crowds to their strains wherever they have been played."

## ROYALTY AND MUSIC.

THE Emperor of Russia is a first-class cornet player. He once accompanied Nilsson in one of her songs, and not long ago, when singing before him, she sang the same air, much to the gratification of the Emperor. The Queen of Belgium is a devoted musician.

The Emperor of Brazil maintains an Italian opera out of his own purse, and he has one of the most complete operatic companies in the world.

The Emperor of Austria also spends over a million of francs a year on the Vienna Opera House. Rossini used once to compose a trifling melody every year for the King of Portugal. Everybody knows what a passion the late King Louis of Bavaria had for music.

King Oscar of Sweden has a magnificent basso voice, and sings like an artist. Here are one or two facts respecting the taste for music in the present sovereigns of Europe.

The Emperor of Germany, for instance, adores music, and never misses an opportunity to hear Patti or any other celebrity. He always goes behind the scenes after the performance to thank the artiste.

Her Majesty is also a great amateur of music, and sings very beautifully. She was a pupil of Lablache, and he used to say that if she was not Queen of Great Britain she might be a queen of song. The late Prince Consort's passion for music is well known. He made Mendelssohn known in England and protected him.

The Prince of Wales is also a good musician, and the Princess of Wales is one of Hallé's best pupils. The Duke of Edinburgh, as we all know, could earn his living with the violin if necessary.—*Court Journal*.



OUR MUSIC.

"MINUET,"..... Philip Scharwenka.

This composition is, as yet, but little known in this country. It, however, deserves a wide popularity for its great excellence. It is classical in its character and not difficult of execution.

"BARCAROLE IN G MINOR," ("June") *op. Tschaiikowski.*

Only the better class of players should attempt this composition, as it demands considerable technical skill. It is highly romantic in its character and makes an excellent concert number.

"OUR BOYS" (March—Duet)..... Anschuetz.

Our readers are already familiar with the solo of this composition. It is popular in character and, though not difficult, will be found very effective. It is one of the very best duets of that grade we have ever heard. Played by Gilmore's band.

"THE SONG OF FIONNUALA,"..... Armstrong.

Mr. Armstrong is a talented young composer, of whom the public will hear more. His setting of Moore's romantic words deserves commendation.

"LOVE'S TOKEN" (Caprice).. .... Drysdale.

As a *salon* composition, pleasing and not very difficult, this will commend itself to those who care more for tunefulness than for depth or originality of expression. Even in these respects however, it is superior to the average of the works of that class. It has been carefully edited, fingered, phrased, etc.

"GREETING TO SPRING,"..... Kroeger.

An excellent composition, like all of Mr. Kroeger's, and not very difficult to play. Pupils of good intelligence who have faithfully practiced for a year and a half will be able to play this satisfactorily.

"THINE FOREVER" (Nocturne in A flat), Loeschhorn.

This melodious composition will well repay the study that may be expended upon it. Its best introduction to those who are not acquainted with it, is that they should play it.

The pieces in this issue cost in sheet form:

"MINUET" .....	Scharwenka,	.25
"BARCAROLE IN G MINOR" ("June")		
<i>op.</i> .....	Tschaiikowski,	.35
"OUR BOYS" (March—Duet).....	Anschuetz,	1.00
"SONG OF FIONNUALA" (Words by Moore)		
	Armstrong,	.25
"LOVE'S TOKEN" (Caprice).....	Drysdale,	.60
"GREETING TO SPRING".....	Kroeger,	.35
"THINE FOREVER" (Nocturne in A flat)		
	Loeschhorn,	.25

Total.....\$3.05

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# BARCAROLLE.

P. Tschaikowsky Op. 37.

*Andante cantabile* ♩ - 112.

*p* *espress.*

*mf* *dim.* *poco più f*

*dim.* *p* *cres.*

*dim.* *espress.*

*cres.* *dim.* *p*

Poco più mosso ♩ 138.

Handwritten musical score for measures 138-152. The piece is in G major, 4/4 time. It begins with a piano (*p*) dynamic and a *cres.* (crescendo) marking. The melody is in the right hand, featuring many slurs and fingerings (1-5). The left hand provides a steady accompaniment with chords and single notes. The score ends with a *f* (forte) dynamic. Below the staff, there are several "Red." markings and asterisks.

Allegro giocoso. ♩ 152.

Handwritten musical score for measures 152-166. The tempo is *Allegro giocoso*. The piece is in G major, 4/4 time. It starts with a *p* (piano) dynamic, followed by a *f* (forte) dynamic. The melody is in the right hand, with many slurs and fingerings. The left hand has a rhythmic accompaniment. The score ends with a *f* dynamic. Below the staff, there are several "Red." markings and asterisks.

Handwritten musical score for measures 166-180. The piece is in G major, 4/4 time. It starts with a *f* (forte) dynamic, followed by a *p* (piano) dynamic, and then a *cres.* (crescendo) marking. The melody is in the right hand, with many slurs and fingerings. The left hand has a rhythmic accompaniment. The score ends with a *f* dynamic. Below the staff, there are several "Red." markings and asterisks.

Handwritten musical score for measures 180-200. The tempo is *Tempo I.* The piece is in G major, 4/4 time. It starts with a *ff* (fortissimo) dynamic, followed by a *poco riten.* (poco ritenuto) marking. The melody is in the right hand, with many slurs and fingerings. The left hand has a rhythmic accompaniment. The score ends with a *p* (piano) dynamic. Below the staff, there are several "Red." markings and asterisks.

Handwritten musical score for measures 200-214. The piece is in G major, 4/4 time. It starts with a *p* (piano) dynamic, followed by a *cres.* (crescendo) marking. The melody is in the right hand, with many slurs and fingerings. The left hand has a rhythmic accompaniment. The score ends with a *f* (forte) dynamic. Below the staff, there are several "Red." markings and asterisks.

Handwritten musical score for measures 214-228. The piece is in G major, 4/4 time. It starts with a *dim.* (diminuendo) marking, followed by a *poco più f* (poco più forte) marking. The melody is in the right hand, with many slurs and fingerings. The left hand has a rhythmic accompaniment. The score ends with a *dim.* marking. Below the staff, there are several "Red." markings and asterisks.



First system of musical notation, featuring treble and bass staves. The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *cres.*, *f*, and *dim.*. The bass staff has several notes marked with "Rud." and asterisks.

Second system of musical notation, continuing the piece. It includes dynamic markings like *p* and *espress.*. The bass staff continues with "Rud." markings and asterisks.

Third system of musical notation, featuring treble and bass staves. Dynamic markings include *dim.*, *p*, *poco cres.*, and *dim.*. The bass staff has "Rud." markings and asterisks.

Fourth system of musical notation, featuring treble and bass staves. The music includes various fingerings and dynamic markings like *pp*. The bass staff has "Rud." markings and asterisks.

Fifth system of musical notation, featuring treble and bass staves. Dynamic markings include *pp* and *un poco cres.*. The bass staff has "Rud." markings and asterisks.

Sixth system of musical notation, featuring treble and bass staves. The music includes various fingerings and dynamic markings like *pp*. The bass staff has "Rud." markings and asterisks.

# MENUETTO.

Philipp Scharwenka.

Moderato. ♩ - 112.

*p dolce.*

*cres.*

*dim.*

*cres.*



*rit.* *a tempo.*  
*p dolce.*

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and dynamics. The key signature has two sharps (F# and C#). The first staff has a treble clef and the second has a bass clef. Fingerings are indicated by numbers 1-5. Dynamics include *p dolce.* and tempo markings *rit.* and *a tempo.*

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings. The notation continues with various note values and fingerings.

*sempre p* *cres.*

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and dynamics. The dynamic *sempre p* is marked in the first staff, and *cres.* is marked in the second staff.

*mf*

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and dynamics. The dynamic *mf* is marked in the first staff.

*cres.* *f* *dim.*

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and dynamics. The dynamics *cres.*, *f*, and *dim.* are marked in the first staff. The system ends with a repeat sign and a key signature change to one sharp (F#).

*rit.* *ard.* *f*

Sixth system of musical notation, measures 31-36. Treble and bass staves with fingerings and dynamics. The dynamics *rit.*, *ard.*, and *f* are marked in the first staff. The system ends with a repeat sign and a key signature change to one sharp (F#).

# GREETING TO SPRING.

E. R. Kroeger.

*Allegretto* ♩ - 138.

*f* *ritard.* *a tempo.* *mf*

*Ped.* \* *Ped.* \* *Ped.* *Ped.* \*

*Ped.* 5 \* *Ped.* 5 \* *Ped.* 5 \* *Ped.* 5 \* *Ped.* 5 \*

*ten.* *ten.* *ten.* *ten.* *ten.*

*or.* *mf*

*ten.* *p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*FINE.*

*mf* *cres.*

*Ped.* 5 \* *Ped.* 5 \* *Ped.* 5 \* *Ped.* 5 \*



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 2 4 5 4 2 3 4 1 2 4 5 4 2 3 4 5 1 2 3 5 4 5 3 2. Bass staff has a supporting line with fingerings 2 5. Pedal markings: Ped. \* Ped. \* Ped. \*

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 2 4 5 4 2 3 4 1 2 4 5 4 2 3 4 5 1 2 3 5 4 5 4 3 2. Bass staff has a supporting line with fingerings 2 5. Pedal markings: Ped. \* Ped. \* Ped. \*

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 2 3 5 3 2 4 5 1 2 3 5 3 2 3 5 4 3 5 4. Bass staff has a supporting line with fingerings 2 5. Pedal markings: Ped. \* Ped. \* Ped. \*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 2 3 5 2 5 4 3 1 2 3 5 1 4 3 2 1 2 3 5 1 5 3 5 3 5 4. Bass staff has a supporting line with fingerings 2 5. Pedal markings: Ped. \* Ped. \* Ped. \* *riten.*

*a tempo.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 2 4 5 4 2 3 4 1 2 4 5 4 2 3 4 5 1 2 3 2 5 4 5 3 2. Bass staff has a supporting line with fingerings 2 5. Pedal markings: Ped. \* Ped. \* Ped. \*

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 2 4 5 4 1 3 2 1 2 4 5 3 1 3 2 1 2 4 5 4 1 3 1 5. Bass staff has a supporting line with fingerings 2 5. Pedal markings: Ped. \* Ped. \* Ped. \* *cres. - - - cen - do.*

Repeat from the beginning to Fine.

SONG WITHOUT WORDS.

*Andante molto espressivo* ♩. 80.

*Cantabile.*

*dolce.*

3

*Cantabile.*

*dolce.*

*mf*

*f*

*p*

*riten.*

*a tempo.*

Red. \*



This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature.

**System 1:** Features a melodic line in the right hand with many slurs and ties, and a supporting bass line. Fingerings are indicated throughout. Dynamic markings include *Red.* and *mf*.

**System 2:** Continues the melodic and bass lines. Dynamic markings include *Red.* and *mf*.

**System 3:** The right hand features a *f* *passionato* section with rapid sixteenth-note passages. The left hand continues with a steady bass line. Dynamic markings include *Red.* and *mf*.

**System 4:** Continues the *f* *passionato* section in the right hand. Dynamic markings include *Red.* and *mf*.

**System 5:** Continues the *f* *passionato* section in the right hand. Dynamic markings include *Red.* and *mf*.

**System 6:** The piece concludes with a *una corda. poco a poco* section, indicated by a *una corda* marking and a *poco a poco* instruction. The notation includes a final cadence with a double bar line and repeat signs.

# THE SONG OF FIONNUALA.

Poem by Thos. Moore.

Music by W. D. Armstrong.

*Andante espressivo.* ♩ - 120.

The piano introduction is in 6/8 time, marked *Andante espressivo* at 120 beats per minute. It features a melody in the right hand with triplets and a bass line in the left hand. The piece concludes with a *rit.* (ritardando) and a *a tempo.* marking.

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are:

1. Si - lent, O Moyle, be the roar of thy wa - ters, Break not, ye bree - zes, your  
2. Sad - ly, O Moyle, to thy win - ter wave, weep - ing, Fate bids me lan - guish long

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are:

1. chain of re - pose, While, murm'ring mourn - ful - ly, Lir's lone - ly daugh - ter  
2. a - ges a - way; Yet still in her dark - ness doth Er - in lie sleep - ing,

*Fionnuala, the daughter of Lir, was, by some supernatural power, transformed into a swan, and condemned to wander over certain lakes and rivers in Ireland, till the coming of Christianity when the first sound of the mass bell was to be the signal of her release.*



1. Tells to the night-star her tale of woes. When shall the swan, her  
 2. Still doth the pure light its dawn-ing de-lay. When will that day star,

*cres.*

54

1. death note sing-ing, Sleep, with wings in dark-ness furled?  
 2. mild-ly springing, Warm our isle with peace and love?

*f.*

*cres.*

*lento.*

*ff.*

*Ped.*

54

*a tempo.*  
*rinforz.*

1. When will heav'n, its sweet bell ring-ing, Call my spirit from this storm-y world!  
 2. When will heav'n, its sweet bell ring-ing, Call my spirit to the fields a-bove!

*a tempo.*

*rinforz.*

*Ped.*

*p.*

*rit.*

*rit.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

# OUR BOYS.

UNSERE JUNGEN.  
(FANFARE MILITAIRE.)

Secondo.

Otto Anschütz.

Tempo di Marcia. ♩ - 132.

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia' with a tempo of 132. It consists of five systems of piano accompaniment. The first system starts with a forte (f) dynamic. The second system includes 'Ped.' (pedal) markings and asterisks. The third system includes 'cres.' (crescendo) and 'f' (forte) markings. The fourth system starts with a mezzo-forte (mf) dynamic. The fifth system includes 'cres.' and 'f' markings. The score is written for piano with treble and bass staves. Fingerings and pedaling are indicated throughout.

# OUR BOYS.

UNSERE JUNGEN.  
(FANFARE MILITAIRE.)

Otto Anschütz

*Tempo di Marcia* ♩ = 132.

Primo.

*Giocoso.*

The musical score is written for piano and organ. It consists of six systems of music. The piano part is in the upper staff of each system, and the organ part is in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. Crescendos are marked with 'cres.' and 'f' (forte). The tempo is marked 'Tempo di Marcia' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The score is titled 'OUR BOYS' and 'UNSERE JUNGEN. (FANFARE MILITAIRE.)' by Otto Anschütz. The organ part features a variety of chords and single notes, often with fingerings. The piano part includes melodic lines and chords, with some sections marked 'Ped.' and 'cres.'.



Secondo.

The first system of musical notation consists of two staves. The upper staff contains a series of chords and single notes, with dynamic markings *f* (forte) and *p* (piano). The lower staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are visible above several notes in the upper staff.

The second system of musical notation consists of two staves. It includes a first ending (marked '1.') and a second ending (marked '2.'). Dynamic markings *p*, *f* (forte), and *mf* (mezzo-forte) are present. Fingering numbers are visible above notes in the upper staff.

The third system of musical notation consists of two staves. The upper staff features a series of chords and single notes, with a *p* (piano) dynamic marking. The lower staff provides a harmonic accompaniment. Fingering numbers (1-5) are visible above notes in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff features a series of chords and single notes, with a *p* (piano) dynamic marking. The lower staff provides a harmonic accompaniment. Fingering numbers (1-5) are visible above notes in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff features a series of chords and single notes, with dynamic markings *f* (forte) and *mf* (mezzo-forte). The lower staff provides a harmonic accompaniment. Fingering numbers (1-5) are visible above notes in the upper staff.

The sixth system of musical notation consists of two staves. The upper staff features a series of chords and single notes, with a *f* (forte) dynamic marking. The lower staff provides a harmonic accompaniment. Fingering numbers (1-5) are visible above notes in the upper staff.

Primo.

First system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The first measure is marked *f* (forte). The second measure is marked *p* (piano). The third measure is marked *f*. The system includes various fingerings and articulations.

Second system of musical notation for the Primo part. It includes a first ending (1.) and a second ending (2.). The first ending is marked *f* and the second ending is marked *p*. The system concludes with a *cantabile* section. Dynamics include *mf* (mezzo-forte) and *f*.

Third system of musical notation for the Primo part. It features complex fingerings and dynamics, including *f* (forte) and *mf* (mezzo-forte).

Fourth system of musical notation for the Primo part. It features complex fingerings and dynamics, including *mf* (mezzo-forte) and *f* (forte).

Fifth system of musical notation for the Primo part. It features complex fingerings and dynamics, including *f* (forte) and *mf* (mezzo-forte).

Sixth system of musical notation for the Primo part. It features complex fingerings and dynamics, including *f* (forte) and *mf* (mezzo-forte). The system concludes with a *Tromba* section.

Tromba.

Tromba.

Pod.

**Secondo.**

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score begins with a forte (*f*) dynamic. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *mf*). The piece concludes with a final chord in the bass staff.

Musical score for "The Rose Tree" in 4/4 time. The score is written for two staves, both in bass clef. The key signature has one flat (B-flat). The melody is in the upper staff, and the accompaniment is in the lower staff. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment consists of quarter and eighth notes. There are four measures shown. The first measure has a "4/3" above it. The second measure has a "1/2" above it. The third measure has a "2/4" above it. The fourth measure has a "1/2" above it. The first measure is marked "Ped." below it. The second measure has an asterisk below it. The third measure has a "3" below it. The fourth measure has a "5" below it.

4 1  
3 1  
4 2 1  
5 3 1

1 5  
2 4  
3

Ped. \* Ped. \*

5  
4  
2  
2

*Ped.* \* *Ped.* 4 \* 3 *Ped.* \* *Ped.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The second system is a bass staff, also in one flat and common time. It features a bass line with several measures marked 'Ped.' (pedal) and asterisks (\*), indicating specific performance techniques. The score is printed in black ink on a white background.



Primo. 8

*f* *mf* *f*

*cres.* *f* *sf* *f* *mf*

*p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*

Secondo.

First system of musical notation, featuring a treble and bass staff. The bass staff begins with a forte (*f*) dynamic marking. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with asterisks (\*) below the bass staff.

Second system of musical notation. The bass staff includes multiple pedal markings labeled "Ped." and asterisks (\*) indicating sustained notes.

Third system of musical notation. The bass staff features a crescendo marking (*cres.*), a forte (*f*) dynamic, and a mezzo-forte (*mf*) dynamic. Pedal markings and asterisks are present.

Fourth system of musical notation. The bass staff contains several pedal markings labeled "Ped." and asterisks (\*) indicating sustained notes.

Fifth system of musical notation. The bass staff includes a crescendo marking (*cres.*) and a forte (*f*) dynamic. Pedal markings and asterisks are present.

Sixth system of musical notation. The bass staff features a fortissimo (*ff*) dynamic, an acceleration marking (*accel.*), and a final fortissimo (*ff*) section. Pedal markings and asterisks are present.

Primo.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and dynamics. The piece begins with a forte (*f*) dynamic. The right hand features rapid sixteenth-note passages, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation, measures 5-8. Includes "Ped." markings and asterisks. The right hand continues with intricate patterns, and the left hand maintains its accompaniment. Pedal points are indicated by "Ped." and asterisks at the start of measures 5, 6, 7, and 8.

Third system of musical notation, measures 9-12. Includes "cres." and "f" markings. The music builds in intensity, with a crescendo leading to a forte (*f*) dynamic. Pedal markings and asterisks are present throughout the system.

Fourth system of musical notation, measures 13-16. Includes "cres." marking. The right hand features dense chordal textures, while the left hand plays a more active line. A crescendo is marked in measure 16.

Fifth system of musical notation, measures 17-20. Includes "cen-do" and "f" markings. The right hand has a melodic line with grace notes, and the left hand plays a rhythmic accompaniment. A forte (*f*) dynamic is indicated in measure 18.

Sixth system of musical notation, measures 21-24. Includes "accel." and "ff" markings. The music reaches a climax with an acceleration and fortissimo (*ff*) dynamic. The system concludes with a final chord and a pedal point marked with an asterisk.



# LOVE'S TOKEN.

CAPRICE.

E. M. Drysdale.

Moderato ♩ - 132.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system is marked 'Moderato' with a tempo of 132 beats per minute. The score includes various dynamics such as 'f' (forte), 'p' (piano), 'dolce' (sweet), and 'pp' (pianissimo). Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The piece concludes with a final chord marked 'f'.

First system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *mf*. Bass staff includes a *Ped.* marking and a measure rest. A dashed line with the number 8 indicates a repeat or continuation.

Second system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f*. Bass staff includes a *Ped.* marking and a measure rest. A dashed line with the number 8 indicates a repeat or continuation.

Third system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *pp*. Bass staff includes a *Ped.* marking and a measure rest. A dashed line with the number 8 indicates a repeat or continuation.

Fourth system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *mf*. Bass staff includes a *Ped.* marking and a measure rest. A dashed line with the number 8 indicates a repeat or continuation.

Fifth system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f*. Bass staff includes a *Ped.* marking and a measure rest. A dashed line with the number 8 indicates a repeat or continuation.

Sixth system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f*. Bass staff includes a *Ped.* marking and a measure rest. A dashed line with the number 8 indicates a repeat or continuation.

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note C5, a quarter note D5, and a quarter note E5. The lower staff provides a harmonic accompaniment, starting with a quarter note G3, a quarter note A3, and a quarter note B3. The score includes various musical notations such as notes, rests, and bar lines, and is marked with a 'mf' dynamic.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The voice part consists of a single melody line. The score includes fingerings for both hands and pedal markings. The lyrics are written below the piano part.

*Ped.*      \* *Ped.*      \* *Ped.*      *Ped.*

The image shows a musical score for 'The Song of the Lark' by Franz Schubert, Op. 147, No. 1. The score is in G major, 2/4 time, and consists of two systems. The first system includes a treble and bass staff with a piano introduction marked 'p' and a key signature change to G major. The second system continues the melody and accompaniment, featuring a 'mf' (mezzo-forte) dynamic and a 'Ped.' (pedal) instruction. The score is numbered 1 and 2, indicating two endings.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a simple harmonic accompaniment with chords and single notes. The voice part is in the upper register, featuring a melody with various note values and rests. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Moderato". The score is divided into two systems. The first system contains the first four measures of the piano part and the first two lines of the voice part. The second system contains the next four measures of the piano part and the next two lines of the voice part. The piano part includes a "Ped." (pedal) marking at the beginning of the first system and the second system. The voice part includes a "Ped." (pedal) marking at the beginning of the first system and the second system. The score is written in a standard musical notation style with a treble and bass clef for the piano part and a single clef for the voice part.

Musical score for "The Merry Widow" waltz, measures 1-8. The score is in 3/4 time, key of A major. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. Pedal points are indicated by "Ped." and asterisks. The piece concludes with a double bar line and a key signature change to A minor for the next section.



First system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and slurs. Bass staff includes fingerings (2, 3, 4, 5) and slurs. Dynamics: *mf*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*.

Second system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4, 5) and slurs. Bass staff includes fingerings (2, 3, 4, 5) and slurs. Pedal markings: Ped., \*, Ped., \*, Ped., \*.

Third system of musical notation. Treble and bass staves. Treble staff includes slurs. Bass staff includes fingerings (2, 3, 4, 5) and slurs. Dynamics: *mf*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*.

Fourth system of musical notation. Treble and bass staves. Treble staff includes slurs. Bass staff includes fingerings (2, 3, 4, 5) and slurs. Dynamics: *p* to *f*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*.

Fifth system of musical notation. Treble and bass staves. Treble staff includes slurs and dynamics: *Giocoso.*, *p*. Bass staff includes fingerings (2, 3, 4, 5) and slurs. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*.

Sixth system of musical notation. Treble and bass staves. Treble staff includes slurs and dynamics: *p*. Bass staff includes fingerings (2, 3, 4, 5) and slurs. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a crescendo (*cres.*) marking. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Bass staff ends with a fortissimo (*ff*) dynamic. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

## POETS AND MUSIC.

It is natural to suppose that the faculty of rightly appreciating the musical cadence of a verse implies also the power of enjoying instrumental music. It is antecedently improbable that an ear so delicately constituted as to delight in the fine and elusive harmonies of "Kubla Khan" should be insensitive to those of the "Eroica" symphony. Yet that the two endowments are distinct, and are formed apart from one another, we may see daily in our intercourse with our friends and acquaintances. Nay, more; not only the lovers, but the very creators of musical verse have sometimes been virtually deaf to music properly so called. The author of "Kubla Khan" and of "Christabel," poems which have never been matched for haunting charm of harmony and cadence, had but a dull ear for music. A concert-room was to him a "heartless scene," where those who feel "music's genuine power" were not to be found, and from which he longed to escape. For what? "To hear our old musician, blind and gray," playing Scotch tunes by moonshine. And to dance thereto "amid the tedded hay with merry maids whose ringlets, etc.," or to hide behind the alder-trees while Edmund, sitting hard by in a boat, "breathes in his flute sad airs so wild and slow!" Or, best of all, to hearken to "Dear Anne" singing a "ballad of a shipwrecked sailor"—best of all because her voice resembles the song of birds, the whispering of trees, the murmur of wind, and the moan of the water in the sea caves. The music he loved was not, we see, the music that is an art and a science, but the music of nature and the elements; and because he loved, understood, and could interpret the latter, he held in contempt the former, which lay beyond the range of his faculties.

The study of music has advanced immeasurably since the days of Coleridge, but how common to this day among men of letters and of general culture is this contemptuous attitude of the mind in regard to it. Many a man who would shrink from owning that he has no knowledge of or love for the art of painting will confess with alacrity, and almost with a show of pride, that although he likes to hear his wife sing a ballad, he has himself not much ear, and has not studied music. To him it is hardly worthy the devotion of a man's time and zeal, but is a pretty accomplishment for a lady. Or even if he go a little further, and claim to love a melody, how often will it prove that the melodies he loves are those which are as familiar to him as his armchair, and have become endeared to him solely by association with old times and happy moments? It is not the work of art that he admires, it is the memories awakened by the tune that make him happy. While, as for the profound laws of beauty, in obedience to which the composer has worked, as to the evidence of creative intellect revealed in the composition, he knows nothing of them, and desires to know nothing. The deep enchantments of instrumental harmonies are to him as pictures to a blind man. The passion of the strings, the pastoral purity and simplicity of the woodwind, the enchanted melancholy of the weird and elfish French horn, and the splendid masculinity of the more resonant brass, these and the other infinite resources of the orchestra come not within his capacity to appraise or to enjoy.

It is curious to note the conventional character of a large part of the references to music in the works of our poets, and to trace the source of their pleasure in it to association of ideas. Æolian strains, Amphion's lute, the lyre of Orpheus, Lydian measures, pastoral pipings—all these, and many other such, are touched upon again and again with evident pleasure, but the pleasure is derived from association, and the association is here with ancient classical literature. Again, we find another class of references, which may be indicated by music and moonlight, music on the waters, minstrelsy of the woods; and here again the pleasure is derived from association, but the association is with the beauties of nature, a little charm of sentiment being added to these by a vague murmur of music. Rare, indeed, it is to find a poet who reveals in his verse that he has listened to music with a musician's ear. Keats, indeed, with his preternatural rapidity of seizure upon the inner secrets of beauty, at once occurs to the mind as an example of exception. "The music, yearning like a god in pain," is, perhaps, the finest single line descriptive of a burst of noble orchestral music that has ever been written—interpretative, inspired, and inspiring. The epithets he applies to single instruments, too, are indicative of an ear educated to something higher than mere "music on the waters." The "silver, snarling

trumpets," the "boisterous, festive clarion," the "far-heard clarionet" (said of an instrument whose carrying powers are phenomenal), the "shrilly mellow sound" of flutes, and "touch the strings into a mystery," are expressions quite beyond the reach of the poets who like that kind of music which mingles pleasantly with the rippling of the brook or the lapping of the lake waters. Charles Lamb, who was possessed of a finer ear for the musical cadences of speech than many a poet has been equipped with, confesses that he had no ear for music, and even that he suffered keenly from its "measured malice." Instrumental music, or even vocal music unassociated with words to interpret it, appears to have been quite devoid of meaning to him. He compares it with a book in which only the stops are printed, the reader having to supply the verbal matter; with an empty frame for which the imagination must paint the picture. He admits, it is true, that there were times when "his heart had melted at the concourse of sweet sounds," and that especially there were two tunes that never failed to move him strangely, but he had self-knowledge enough to enable him to ascribe the emotion to the right source—association; they were the songs, he tells us, that were sung to him (and, of course, they had words) when he was an "imp in long coats" at Christ's Hospital.

Wordsworth, whose solitary song is the very echo of the voices of nature and of the sounds of lonely hills and wind-haunted moors, has observed the fascination exerted by the fiddler of Oxford Street on the Baker, the 'Prentice, and the Lamp-lighter, and has written with a genuine enthusiasm on the brightening power of song; but he apparently regarded "studied harmony" as apt to be a "voluptuous influence that taints the better, purer mind," and is soon lifted on the wings of verse into the more congenial harmonies of the winds and of deep calling unto deep. Nor, in detailing all the influences that shaped his spirit, and in recounting the various entertainments and studies with which he diversified his visits to London and Paris, does he mention the divine art save once, and then in the single word "music," which he slips in significantly between the panorama and pantomime, passing on immediately with infinitely greater relish to the giants and dwarfs of Sadler's Wells. Nowhere does he give evidence that he demanded music for himself as an interpreter of life, or felt, as Mr. Browning says, that—

"There is no truer truth obtainable  
By man than comes of music."

The poems of Shelley teem with allusions to music which reveal a spirit sensitive to its influence, as it was sensitive to all fine influences. But the home of music is amid the rumor of crowded cities, and Shelley's tastes led him into the solitudes of nature, or into the society only of the fit and few. Such delight, however, as he felt in the art inspired him to write some very lovely lines on no better a theme than the tinkling of Mrs. Williams' guitar. It is perplexing to observe that the poet of our own day, who is most thoroughly conversant with music, and loves to make it the subject of his poems, is also the author of the least musical verse ever penned by a great poet.

L. G.

## OUR BOOK TABLE.

THE THROAT AND THE VOICE. BY PROF. J. SOLIS COHEN, M. D. PHILADELPHIA: P. BLAKISTON, SON & Co. Pp. 155, 12mo. Price 50 cents. This little work, while of special interest to singers, contains so much of important matter in reference to the hygiene of the throat and air passages that it should be in the hands of every family. The simplicity and clearness of its language shows that the author is a master of his subject and needs not to use pedantic technicalities to make himself appear learned. The work is divided into two parts: the first treating of the diseases and hygiene of the throat, the second of the voice. Its scope can best be seen by a reference to its contents. Part First is divided into fifteen chapters, as follows: General Construction of the Throat, Care of the Throat, Acute Sore Throats, Diphtheria, Croup, Acute Laryngitis, Chronic Sore Throats, Enlarged Tonsils, Chronic Laryngitis, Foreign Bodies in the Throat and Windpipe, Morbid Growths of the Throat and Windpipe—Paralysis of the Throat; Spasm of the Throat, Neuralgia of the Throat, and Naso-Pharyngeal Catarrh. Part Second is divided into nine chapters: The Voice, Acoustics of the Voice, Varieties of Voice, The Vocal Organ, Vocal Culture, Improper Use of the Voice, Vocal Gymnastics, Defects of Voice, and Care of the Voice. Eighteen drawings illustrate the work. We reproduce elsewhere the chapter on the "Improper Use of the Voice," not because it is the best, but because it is appropriate matter for a musical journal, and of practical utility to vocal students. The book contains much that everybody should know and that would save the voices, the health, and even the lives of many, if known.

CIVIL SERVICE REFORM ASS'N OF MO. SIXTH ANNUAL REPORT. The really humorous character of this publication does not appear upon its surface. It is there, however, not only in the body of the report, but also, and especially, in the names of some of the opponents of "the spoils system" who grace (?) its pages.

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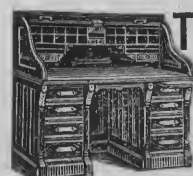
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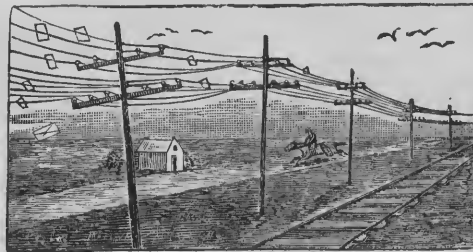
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## CORRESPONDENCE.

BOSTON

BOSTON, Nov. 21, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—If I were to tell you of all the piano recitals and small concerts given in Boston this month, I should require the whole issue of this REVIEW to turn around in. Frau Musica has settled down in Boston for the season, and two or three concerts daily no longer cause dismay to the reviewer. Among the piano recitals I must say a word of praise for those of that sterling musician Carl Faellen, whose programmes have been highly interesting, classical and well carried out. Mr. W. Waugh Lander has, in two recitals, given evidence of the possession of a most brilliant technique. Mr. Sherwood deserves great praise because, in two of his recitals, he devoted himself to the American Muse. The native composer needs to be fostered a little, and it will not be very long before American musicians will rival American painters and American literateurs. Chamber concerts begin to-night with the first of a series by the Knisel Quartette, which is among string quartettes, as great as our orchestra among symphonic organizations.

Apropos of symphony, Boston has been agitated, for our leader—Mr. Gericke—became ill two weeks ago. Our symphonic progress in the last two or three years is wholly due to the indomitable will, and great musical ability of this man. I am glad to say that the attack—a mild fever—soon passed by, and Mr. Gericke is himself again. The lapsus however, caused a postponement of the Brahms's C minor Symphony, and somewhat lightened the programmes of the last concerts. The only especial work requiring notice is the Dvorak Symphony in D minor. I did not like the work last year, I like it better now. A wise man changes his mind; a fool never does; let me hasten to be a wise man and make a partial recantation. The excellence of the woodwind and brass (the former being greatly improved this year) may have had something to do with the better impression. As to soloists at this concert, they have been better than heretofore. Mr. C. M. Loeffler was perfect in the violin part of the Spanish Symphony by Lalo, a sort of violin concerto in the suite form, and Madame Teresa Carreno who played Chopin's E minor concerto was full of fire and power in the piano work. She used Rubato effects rather freely, but Chopin's works can bear that, and I did not agree with the rigid classicists who wanted a stricter interpretation.

Most enjoyable was a concert which Madame Carreno gave at the New England Conservatory of Music during her stay in Boston. She visited the institution for the first time and was amazed at its size and workings, and gladly gave the students an impromptu recital. The students can congratulate themselves, for there have been many great artists visiting them lately, and some have even gone so far as to invite them to their concerts in the city. The regular concerts at the Conservatory go on constantly, and here, if anywhere, can be found, what many believe does not exist in America—a musical atmosphere.


Campanini has been here, and has proved beyond a doubt that Italian music is not dead yet. He had an excellent troupe with him, and his own voice is almost restored. He has, however, to be conservative, where he used to be fervid and enthusiastic. Scalchi sang better than ever. I really think her very dissimilar registers are beginning to unite and blend. Galossi is still the best of baritones. Joseffy came along with the troupe, (Saul among the prophets) and played some small works in his wonderfully delicate way. Signorina Torricelli the violinist came with the troupe, quite unheralded, but for all that, I think her nearly, if not quite as good as the much vaunted Tia. She depends on virtuoso work in Tia's manner, and does the usual tricks of harmonics, pizzicato with bowing, runs, and other violin fireworks in the style which pains the critic and captures the audience. I say it pains the critic, for the violin is made for nobler work than mere pyrotechnic display. As regards Tia's concerts, they were rather poorly attended, and the young lady was rather coldly received by the reviewers. Nevertheless I think her very able and brilliant, but feel that she is in the wrong school—on the wrong road. If she would only copy the style of Madame Norman Neruda (probably the greatest living lady violinist) she would see that artistic work may be combined with virtuosity, but virtuosity must take second place. I hope that so promising an artist may not be lost by caring too much for applause and too little for true music.

COMES.

## DARKEY HYMNS.

HOW many people know what a darkey hymn is? We often see alleged ones in print, such as "One more Ribber to Cross," as also others of like ilk, sometimes beautifully expressive songs as "I'm the Child of a King," but neither class is properly darkey hymns. For a true darkey hymn is one not only sung by a negro, but composed by him and sung in the colored church. Though such hymns sound very ludicrous to us, there is never any intentional comic element. This summer, while visiting in Eastern Virginia, I heard the servants singing their peculiar melodies, and endeavored to obtain information on the subject. They sung with willingness (after some of the same kind of begging

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required by their white sisters), but were quite shy  
of pen or paper, and very reluctantly repeated any  
of the words they had sung when they saw that  
they were being reported.  
Here are a few specimens I copied while they  
sang:

### WHO'LL BE THE LEADER?

I.  
Who'll be the leader when the bridegroom comes?  
Chorus: Who'll be the leader?  
Who'll be the leader?  
Who'll be the leader when he comes?

II.  
There were ten virgins when the bridegroom come.  
Chorus: There were ten virgins, etc.

III.  
Five of them were wise when, etc.

IV.  
Five of them were foolish, etc.

V.  
"Give us of your oil," said the foolish to the wise, etc.

VI.  
"Go buy it for yourselves," when the, etc.

VII.  
Christ Jesus'll be the leader when the bridegroom comes, etc.

The melody of all I heard was of the same order,  
low and sing-song, but with a weird tone, a long-  
drawn-out rhythm that reminds one of the sigh of  
the wind, and is delightful to the ear. They  
often have only one line to a verse, with an abun-  
dant of chorus as in the specimen given, a fact  
easily explained when the origin of the hymn is  
found out. A preacher, after preaching on the  
"Parable of the Ten Virgins," starts off this new  
hymn, expecting the congregation to quickly catch  
up the chorus. Neither his own power of extem-  
porizing nor his hearer's powers of memorizing  
will allow long stanzas. Their ability to carry the  
different parts in these new choruses is wonderful;  
one hymn, though deficient in rhyme and gram-  
mar, was fitted to a tune of their own manufacture,  
which would delight the souls of any musical  
quartet:

### RED SEA.

I  
Who am dese all dressed in white?  
It is de comp'ny of de Israelites.

Chorus.  
Red Sea Lord, Red Sea Lord,  
Red Sea, Red Sea, Red Sea,  
Red Sea, Red Sea, Red Sea.

II.  
What am dat in Moses's hand?  
Moses answered, "Natural rod."

Chorus.  
III.  
Dar! Moses he done 'fused to go,  
To take de word to old Pharo.

### Chorus.

And thus it continues until the whole Bible ac-  
count of the deliverance of Israel is versified, for  
they will sing for hours the same hymn as long as  
the poetical powers of the composer add another  
stanza. Not all their extemporaneous efforts are  
taken from the Scripture, for here are three verses  
from a very effective revival tune, made still more  
effective by a catch in their breath, like a sob, in  
each line, and by the swaying of their dark forms  
as they keep the time.

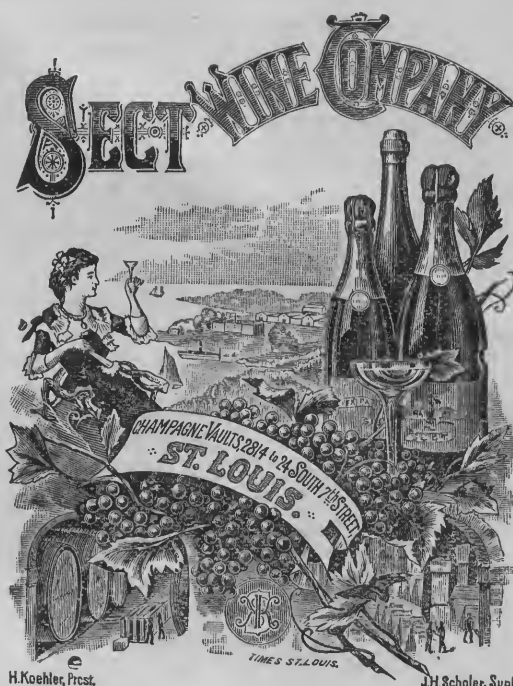
I had a sister who lately died,  
She fell from 'bundant grace supplied;  
But she would go to de balls and play,  
In spite of all her fren's would say.

A few days' sickness tore her down,  
And death prepared her for de groun';  
She called her mudder to her sic e,  
Said, "Mudder, mudder, pray for me."

"No use, no use, I tole you so!  
I can't do no good now, I know;"  
Tho' hell may ring with vengeance spite,  
Christ will save your soul to-night.

There is a very sudden and triumphant change  
of voice in this last verse, it being generally  
chanted as the backslider comes forward a peni-  
tent. And right here, in connection with these  
sentiments about the "balls and play," the ques-  
tion, what is the test for church membership  
among the negroes? can be answered. A church  
member must rigidly abstain from dancing, song-  
singing and other worldly amusements, and must  
pay regularly his church assessment.—*Christian at  
Work.*

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esting girl knew. He was enough of a business  
man, as they separated, which reasoning was true economy, and it is not

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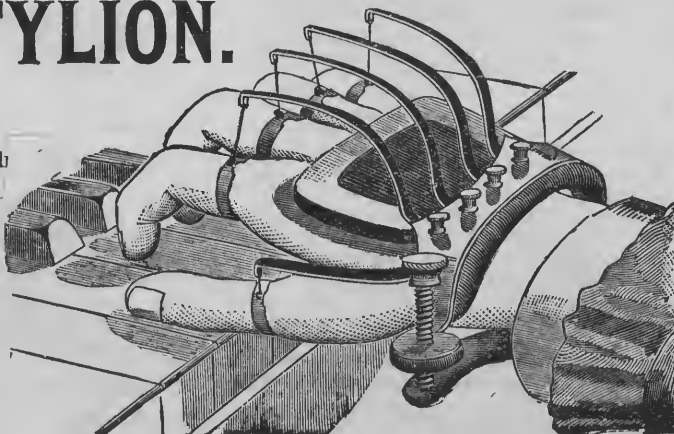
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MAJOR AND MINOR.

M. MASSENET's opera "Le Cid," recently performed for the first time in Germany at the Stadt-Theater of Frankfurt, has met with a most favorable reception. The composer was present, and the performance is said to have been excellent.

GOETHE's "Erlkönig" has been set to music no less than twenty-five times. The Hamburg Tonkünstlerverein recently performed nineteen of these compositions in the chronological order of their composition. Schubert's master-work was undoubtedly the favorite.

MR. FRED. KRANICH, the son of Mr. Kranich, of Kranich and Bach, called at the REVIEW office while on his maiden trip as supervisor of agencies. He is a most agreeable and intelligent young man who will make his mark in the piano trade, a worthy "chip of the old block."

UNDER the ironical heading of "Munificent," the *Wiener Fremdenblatt* announces the fact of the Court of Common Council of Vienna having just granted a monthly allowance of five florins (eight shillings) to Josefa Lange, a grandniece of Mozart, living in needy circumstances in the Austrian capital.

THE Paris municipality have again, as in previous years, offered a prize of 10,000 francs for the best choral and orchestral work, which is to be eventually performed in, and at the expense of, that town. Paris, in this matter, is setting an example which might be imitated with advantage to the art by other European capitals.

KARL MERZ has been heard from. He says: "Leisinger's defeat in Paris will make her thousands of friends at home." In other words, "at home," among the intelligent and unprejudiced art lovers of King William's capital, the report of Parisian hisses will take the place of voice and talent. Well, "An open confession is good for the soul," brother!

ONE of the art pictures in *Brainard's World* for November is the title-page of a Sunday-school song book, entitled "Green Pastures for the Lambs." On the left hand, a very stiff little girl is driving some lambs to pasture. The second "lamb" in the flock sports a gigantic pair of horns. He must be one of the "spring lambs" one occasionally meets with in the form of leathery chops in some of our restaurants.

WORDS afford a more delicious music than the chords of any instrument; they are susceptible of richer colors than any painter's palette; and that they should be used merely for the transportation of intelligence, as a wheelbarrow carries brick, is not enough. The highest aspect of literature assimilates it to painting and music. Beyond and above all the domain of use lies beauty and to aim at this makes literature an art.—T. W. HIGGINSON.

BAHNSEN has taken a partner, Miss Alvina Morgens. The name of the firm is as before, Bahnson, the partner having legally dropped her own name and assumed that of the genial piano manufacturer, for life. We had an item about Bahnson's forthcoming, new style baby grand, but, under the circumstances, at his special request, "for fear the rest of the boys might misunderstand it," we have postponed its publication until later. To return to the subject, we sincerely congratulate "the high contracting parties," and wish them much happiness.

THE personal friendship which existed between Wagner and Offenbach was brought to an abrupt termination by the following characteristic correspondence. The German maestro had sent to the author of the "Contes d'Hoffmann" a copy of his book entitled "The Reign of the Israelites" in music. Offenbach could not read without irritation the collection of extravagant statements made in that volume about Mendelssohn, Meyerbeer, Halevy, and other Jewish composers, so he took his pen and wrote these simple words:

"I think, my dear Wagner, that you would do better to write music."

JACQUES OFFENBACH.

In reply to this laconic missive, Wagner sent the score of his "Meistersinger."

Offenbach replied as follows:

"After long reflection, my dear Wagner, I am quite convinced that the best thing for you to do, after all, is to write books."

JACQUES OFFENBACH.

IN course of a letter to the *Journal des Debats*, H. A. Taine makes some interesting and brief comparative comments on French and English authors in the department of belles-lettres. M. Taine concludes "I believe that English poetry, especially lyric and narrative poetry, from Byron, Keats and Shelley to Tennyson and the Brownings, stands first in Europe. As a compensation, we have in France the two greatest living dramatists, M. Augier and M. Alexandre Dumas. In prose, the French seem to me, at least, to equal the English. I regard Balzac as the most powerful creator of souls since Shakespeare; no critic in any literature can be compared to Sainte-Beuve. I consider 'La Chartreuse de Parme,' as a masterpiece of literary psychology, the greatest which has ever been published in any language. As for style and expression (*rendu*), for intensity and coloring, 'Madame Bovary' has no equal. Five writers and thinkers, Balzac, Stendhal, Sainte-Beuve, Guizot and Renan, are, in my opinion, of all men since Montesquieu, those who have added the most to the knowledge of human nature and human society. We are now at the close of a literary period; yet, besides three novelists and poets, we see maturing several writers of superior talent—M. Lavis, M. Sorel, M. Thureau-Dangin. . . . I think it can be affirmed that, in the universal exposition of literatures, France has presented to the world, during the last sixty years, as many great ideas and as many beautiful forms as the most illustrious of her competitors.



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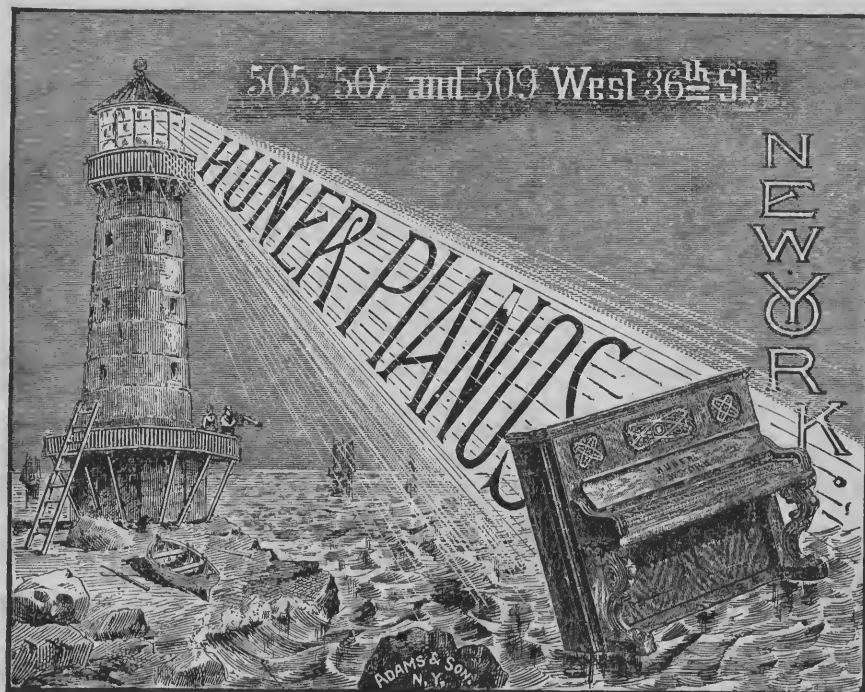
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In a treatise on music, John Hullah lays it down as a proposition not to be disputed, that the contraltos are generally superior to sopranos, not merely in musical knowledge, but in power of attention, patience and spirit, and for the reason that an inner part, that is, a part between soprano and basso, catches the ear less than an upper part, and there is no dealing with it without using one's mind. It follows that, other things being equal, a contralto should be intellectually gifted with a clearer insight than a soprano into the meaning of a musical composition.

PROCHAZKA (Choctaw for Modesty) makes a weak attempt, in the last issue of what he imagines is a musical journal, to strike a blow at our publishers over the shoulders of Mr. Robert Goldbeck. As we do not believe in kicking a man when he is down, we shall, so far as Kunkel Brothers are concerned, wait until Prochazka has disposed of the ugly charges brought against him in his wife's pending bill for divorce, before we attempt the easy task of demonstrating his impotency (and consequent jealousy) in music and literature. As to Mr. Goldbeck, however, common fairness demands that we should say openly, now, that, whatever his idiosyncrasies, he is a musician whose shoe-strings "Choctaw Modesty" is unworthy to unlatch, as a glance at Goldbeck's simplest works and at Prochazka's most pretentious "compositions(?)" will demonstrate to any one competent to judge.

A PARISIAN journal, on the occasion of the *Don Juan* centenary, asked of the leading lights of the French school their opinion of Mozart. Here are a few specimen replies:

"Mozart, the most perfect of all musicians. Music itself."—CH. GOUNOD.

"Only three or four musicians can look Mozart in the face. All others must bow before him!"—E. REYER.

"I was five years old when a friend of my family made me a present of the orchestra score of *Don Juan*. I was fed on that master-piece; hence, probably, the worship I have always had for Mozart, in spite of the tempests that have turned the musical world topsy-turvy."—SAINT-SAËNS.

"I entirely agree with my illustrious confrères."—MASSENET.

We call the attention of Brother Merz to the inveterate hatred of things German exhibited by the above expressions of those narrow-minded Parisians, and we hope he will not forget to hold these alleged men up to the execration of the world and of Wooster, Ohio.

In 1687, two hundred years ago, the year of Lully's death, a pamphlet appeared under the signature of *Clement Marot*, known to have been written by Antoine de Senecé who was in the service of Marie-Therese, and the open enemy of the Florentine musician.

In a few lines, which we reproduce below, de Senecé gives the outlines of the modern Lyric Drama: "I maintain that it is a crying injustice to consider as the principal motor of those great spectacles him who is entitled, at most, but to a fifth part of them. The painter who invents the sceneries, the dancing-master who disposes the ballets, and even the machinist, as well as he who designs the costumes, enter for their share in the total composition of an opera, as well as the one who writes the songs for it. The true author of an opera is the poet. He is the knot that gathers all those parts and the soul that gives them movement."

This boutade, which was very probably unknown to Richard Wagner, is to-day cleverly used by the disciples of the master, and contains certainly in a nut-shell the substance of his theory. That man Senecé anticipated, evidently, without assuming the airs of a prophet, the theatre and lyric drama of Bayreuth!

### A SLIPPER-Y QUESTION.

MARY and Martha Shortcash were cousins, and Adolphus Counterjumper was in love with both of them. A dreadfully embarrassing state of affairs, which was bound to come to a crisis some day. The girls were equally charming and were both nice housekeepers, and while with one Adolphus was in an earthly paradise—with both he was in a state of distraction. Now, his salary was but small, and in choosing a wife he knew he must get one possessing business tact and with a genius for true economy. On that point hinged his decision as to which Miss Shortcash he would venture to woo, and for some time he had sought an opportunity of testing it. He had been repeatedly baffled, for so equal were the young ladies in all qualifications that no twins were ever more alike.

Fate chooses queer instruments to work her will, however, and a pair of slippers led Adolphus to his destiny and decided for him the momentous question of matrimony.

As the three were walking down Fourth street, one day, Mary exclaimed that they had gone too far, as she must get some slippers to wear to Miss Ton's party, and proposed returning to a certain avenue.

"Oh, no," said Martha, "come with me to —'s, where I get mine for \$2.50 a pair."

"Mercy!" cried her cousin, "how extravagant you are. I never pay over \$1.50 for mine. No, I'll go back."

"But," insisted Martha, "my slippers will last a whole winter's round of parties, and I hold that I am economical in buying them. Keep an account and see if my shoe bill isn't less than yours in the course of a year."

"Nevertheless," answered Mary, "a penny saved is two pence gained," and I mean to look out for my pennies. Good-bye; I'll join you at the restaurant in an hour."

"Good-bye; but be sure you are really saving your pennies," laughed Martha, as they separated.

Adolphus had stood an amused listener, but more interested than either girl knew. He was enough of a business man to know which reasoning was true economy, and it is not to be wondered at that, while he lifted his hat to Miss Mary with his politest smile, it was Miss Martha with whom he continued to walk. The girl who could look ahead for results was the one to make a small salary bring in the largest returns, and that walk down Fourth street was the beginning of a life which has proved all Adolphus desired. For, he did win Martha, and has found her the best manager in the world, for she always buys the best.

It is unnecessary to state that the wedding slippers were bought at her usual trading place, viz.: Swope's, 311 North Fourth Street.

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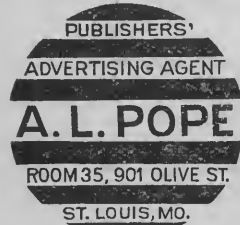
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## THE VIOLIN AND HOW TO LEARN TO PLAY IT.

It may appear presumption, writes Mr. George Purdy, in the *Musical Record*, in an individual to give an opinion in direct opposition to that which seems to have been adopted by universal consent, "that the violin is the most difficult of all instruments;" but, after an experience of nearly twenty years as a teacher, I trust I may be allowed to have some valid reason for the judgment I have formed when I say, I do not think so!

That the violin and all musical instruments are difficult, no one can deny; but each has its own peculiar difficulty, and it is the want of knowledge of what that difficulty really is, which impedes the progress of the pupil.

I have invariably found that all beginners do the same things, and make the same mistakes. It is from my knowledge of this that I am mainly prepared to facilitate that which would otherwise be troublesome.

I have observed the great difficulty of the violin to beginners to be the forced and unnatural position of the left hand; and this, where they attempt to learn themselves, or having a master who does not pay sufficient attention to it, is the great impediment to all progress.

The pupil usually feels the difficulty to be in the bow arm; but that is, in reality, from sympathy with the left hand, where the real difficulty lies.

Every one at the commencement has a tendency to hold both the violin and the bow too tightly. This is very fatiguing, and prevents all freedom of action, which need not be the case if properly attended to from the first.

It is a very common remark, that on the violin all the notes have to be made by the player. This is true; but if the pupil be taught the value of keeping the fingers down on the strings, and making one finger a guide for another, he will find in a short time that he has his notes ready made for him, and that the fingers fall on the right place independently of the ear.

This must be accomplished by playing scales and mechanical exercises in the different keys, and certain studies (not too difficult) to break the hand in to the instrument.

I have usually found, with beginners, that a hand kindly formed for the instrument, with an intelligent mind, and a willingness to submit to a little dry practice, are of more value than what is commonly called a good ear, which is rather apt to lead its possessor to feel for the notes. This is one of the worst habits he can acquire.

I have found it very useful to a beginner to play a scale, and other exercises on the third position, from the commencement. It is an easier position than the first, and assists very materially in forming the left hand.

It is also very useful to play scales (one octave) up and down on one string, which gives freedom to the left hand, and consequently to the bow arm.

As regards the bow arm, every one plays at first from the shoulder, which imparts a circular motion to the bow, instead of keeping it parallel with the bridge, which should always be the case. This fault would not occur if the proper motion is given to the elbow and wrist, and the bow is not held too tightly.

This, however, but few can accomplish without the assistance of a master. The rudiments of good bowing may be acquired in twelve lessons; but it is not until, by time and practice, in which the left hand has attained ease and facility, that the bowing will be decidedly good.

Playing in time is considered a great difficulty; so it is, but not so much so as is usually thought. If the pupil be taught to count for himself, it becomes a great difficulty; he has quite enough to think about without that.

I consider it the business of the master to count aloud, and the pupil to play to it, he having been first made to understand the relative values of the notes, and how they are to fit the counting.

When the pupil is required to count for himself, it will be found that he counts to his playing, instead of playing to his counting, thus constantly varying the time to suit his own facility of executing, and always hurrying when he comes to difficulties.

It is a great mistake to practice the same thing much, under the idea of doing it well, before anything else is attempted; as by playing variety, both the reading and knowledge are improved, and playing in different keys is very useful in forming the left hand.

It will also be found, in going back to music played a month or two before, that difficulties

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will reduce fat at the rate of 10 to 15 lbs. per month without affecting the general health. 6c. in stamps for circulars covering testimonials. S. E. MARSH CO., 2315 Madison Sq., Philadelphia, Pa.



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simply stopping the FAT-producing effects of food. The supply being stopped the natural working of the system draws on the fat and at once reduces weight.



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**NEW BURDETT ORGAN LIST.****BURDETT ORGAN CO., Limited, Erie, Pa.****LOW COST HOUSES****AND HOW TO BUILD THEM.**

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**BROOKLYN BUILDING ASSOCIATION, Brooklyn, N. Y.****HAIR REMOVED**

Permanently, root and branch, in five minutes, without pain, discoloration or injury with "Pilla Solvene." Sealed particulars, 6c. Wilcox Specific Co., Phila., Pa.

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using "Anti-Corpulene Pills" lose 15 lbs. a month. They cause no sickness, contain no poison and never fail. Particulars (sealed) 4c. Wilcox Specific Co., Phila., Pa.

which at the time seemed almost insurmountable have vanished.

It is a bad plan to play tunes at the outset. They are soon learned by ear, and played from memory, and so a habit is acquired of playing without the notes. The mechanism is forgotten, and bad habits are acquired, the pupil's mind being more directed to producing the tune than to the manner of doing it.

It is desirable that, as soon as possible, the pupil should play easy duets, in order that he may be accustomed to hear another part going as well as his own; and, as far as practicable, he should be made to do this at sight so that he may become accustomed to depend on his own knowledge and resources rather than his ear, (having previously played the first part with his master).

This will give him a habit of thinking for himself, and confidence in his own capabilities. In this way an apt and diligent pupil may be qualified in twelve months to play in parts some of the easiest music of the best composers.

In this, I speak of amateurs; but with professional pupils, where this kind of practice can be enforced, so much may be done in the time, that few would believe it possible.

In the course of twenty years, I have met many ladies and gentlemen who have played the violin for a long time, and have been passionately fond of it, but who were induced to discontinue it, being fully convinced that the great difficulty of the instrument was beyond their powers.

I have invariably found, with such students, that their manner of holding the violin and bow has been bad, and it was absolutely impossible that they ever should have played properly, no matter what amount of practice they might give.

But where they have been willing to place themselves in the position of beginners, and suffered their mechanism to be altered, the result has been that they have very much increased their facility of executing, played much better in tune and time, with an improved tone, and have developed qualities which had been locked up in them for years; while attention has only been directed to giving freedom to the left hand and bow, and enforcing the necessity of keeping the fingers on the strings as much as possible.

Most people find that having arrived at a certain point, they cannot get beyond it, and do not feel that they improve. To such, I would say (should they have no mechanical difficulties), leave what you have been practicing, and play more variety; you will then find, on going back to what you used to play, that you have made a considerable advance, having improved both in reading and knowledge, and also acquired facility of executing.

I now take my leave of the subject, and trust that the few hints I have thrown out may lead some to think more favorably of an instrument they have been afraid of attempting, purely from hearsay. The opportunities for playing in parts are now so numerous, that there is every encouragement for an amateur to practice and study that most delightful and rational of all amusements, "music," for the full enjoyment of which no instrument is better adapted than the violin.



At this time of the year, the question of appropriate Christmas gifts has to be canvassed. So far as musical friends are concerned, what can be more suitable—more likely to please and at the same time more reasonable in price—than a year's subscription to KUNKEL'S MUSICAL REVIEW? We trust this suggestion will save many of our readers hours of cogitation upon the troublesome topic of Christmas gifts.

In this progressive age, a family without a sewing machine is very much like a wagon without a horse. Of course, those of our readers not already supplied with sewing machines, or whose machines are wearing out, are investigating the merits of the different makes, preparatory to purchasing, and to those we would call special attention to the advertisement of Mr. Geitz, in this number. He has been in the business many years, is perfectly reliable, and his machines are all that is claimed for them. Write him for circulars and information.

North's Philadelphia Music Journal has started an Ananias department, but, alas, it is just as stupid as the rest of the paper!

The recent 500th performance of Gounod's "Faust" at the Paris Grand Opéra was really the 836th performance in the French capital, as "Faust" had been played 336 times at the Théâtre Lyrique before it became a part of the repertoire of the Grand Opéra.



ESTHEY & CAMP  
Nos. 916 & 918 OLIVE STREET.  
ST. LOUIS, MO.

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To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

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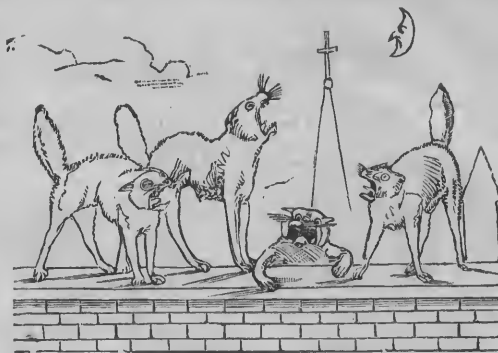
styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,

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giving a variety to select from that can not be found in any other house in the country.

Every instrument warranted. Catalogues mailed on application.

ESTHEY & CAMP,  
NOS. 188 AND 190 STATE STREET,  
CHICAGO, ILL.



### COMICAL CHORDS.

Two straight lines through a letter S  
Stood for dollars, and no less;  
They draw but one line now to tell  
The dollar has no parallel.

GERMAN PROFESSOR (to young American)—"You don't musht make yourself droubles to shpeak Cherman by me; ven you shpeaks English, I knows your meanness ferry vell."

WHEN a young man sits in the parlor talking nonsense to his best girl that's capital. But when he has to stay in evenings after they're married, that's labor.

A MACHINE has been invented that will sew on three thousand buttons in a day. No one seems to know yet whether a marriage license for that sort of a machine costs more than one for the other.

AN aged musician with a violin under his arm walks into a cafe. A stout gentleman tells him to begin. The poor fellow does not move. At last he produces his violin and shows that it has no strings. The astonished gentleman asks why on earth he carried such a thing about with him. "Alas, sir," replied the philosophical beggar, "it is not an instrument, it is only a threat."

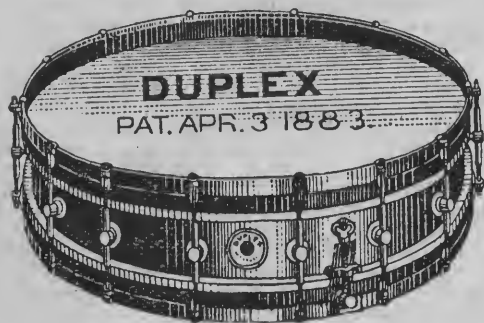
A MAN rushes into a capitalist's office. "Look here, splendid new invention, thousands of dollars in it. A musical box. Place it in every hotel in the kingdom. You drop a penny in and —" "Well," said the capitalist, "I suppose it then begins to play." "No, sir. It leaves off."

A JUDGE, joking a young lawyer, said: "If you and I were to be turned into a horse or an ass, which would you prefer to be?" "The ass to be sure!" replied the lawyer; "I've heard of an ass being made a judge, but a horse—never!"—*The Judge.*

"WAITER, waiter, shouted Mr. Mintzenheimersburg, at dinner at the seaside hotel, 'come here so quick as lightnings.' 'Well, sir,' said the startled waiter, hurrying over. 'Dare I sh a fly in mine soup,' said Mr. Mintzenheimersburg. 'Oh,' remarked the tray handler, 'is that all?' Well, you can have it, but don't tell anybody." And he walked away.

A HARTFORD, CONN., man sent his boy into the country equipped with a woodchuck trap and other appliances for enjoying his vacation, and told him to have a good time and be sure to go to church. The first letter he received from the boy said: "Dear papa; I've caught a woodchuck. It was a skunk. I did not go to church. Yours affectionately."—*New York Star.*

## PATENT DUPLEX DRUM.



It is a known fact that the snarehead of a drum, in order to respond to the slightest touch of the stick, should be very thin and have much less tension than the tough batterhead. To accomplish this was a problem, which remained unsolved until we invented our Duplex Drum, the heads of which are tightened separately.

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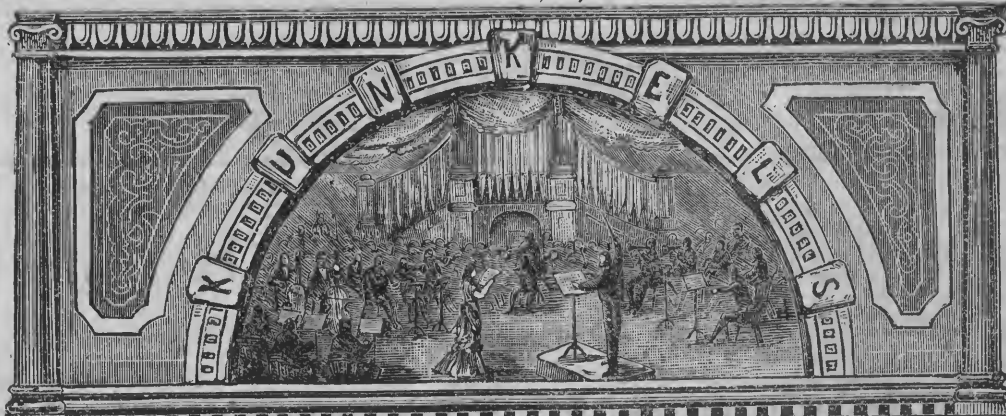
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